

SPECIAL!
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ISSUE

06/79

NEWSPAPER

Billboard

85th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

Dec. 22, 1979 • \$5.00 (U.S.)

YEAR END CHARTS

TOP ARTISTS
TOP RECORDS

POP
DISCO
SOUL
COUNTRY
JAZZ
ADULT CONTEMPORARY
COMEDY
SOUNDTRACKS
GOSPEL
LATIN
CLASSICAL
BOX OFFICE



THE MCA RECORDS FAMILY...



Superstar LPs To Launch '80s

By JIM McCLELLAN

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Among expected high charting artists prepared with new studio LPs are the Rolling Stones, Neil Diamond, Roy Klags, Bruce Springsteen, Heart, Journey, Elton Costello, Linda Ronstadt, Warren Zevon, Bob Seger, Dolly Parton, the Knack, the Doobie

Brothers, Steely Dan, Eric Clapton, Van Halen, Andy Gibb, John Denver, Diana Ross, Chicks, Mangione and the Brothers Johnson.

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They include, among others, the Clash, Leon Lovich, Rachel Sweet, John Stewart, McGuinn, Clark & Hillman, Rush, Con Funk Shun, Jane Ol-

son, Brian Tichaukowsky, Anthrax, Southside Johnny & the Asbury Jukes, UFO, J. Trells Band, Ronnie Laws, Janie Fricke, the Beach Boys, Herbie Hancock, Jeff Beck, Black, Barry White, McCoy & Davis, B.I. Express, the Manhattan, Dave Mason, Gladys Knight, Pat Travers, the Ramones, Meco, Stephanie Mills, Evelyn "C. Champagne" King, Maxine Nightingale, Smokey Robinson, Grover Washington Jr. and Jermaine Jackson.

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By MIKE HENNESSY

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And after this reporter’s two-week investigation into the subject, it’s difficult to disagree. While companies in the U.K. and Germany are taking legal action against importers for alleged infringement of copyright, many of those same companies are using a most effective job of keeping the parallel import pipelines crammed with product.

Says Bernhard Mikulski, head of Pop Import in Dordrecht, West Germany, and an importer for 20 years: “When you are an exporter, record companies fall over themselves to offer you substantial discounts on their product. But when you are an importer, they are totally hostile.”

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(Continued on page 14)

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(Continued on page 86)



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(Advertisement)

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(BSS 40125)

Foghat, Boogie Motel.

Produced by Foghat and Tony Ouzida. On Bearsville Records & Tapes (BHS 6990). Manufactured exclusively by Warner Bros. Records Inc.



NO NUKES

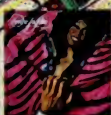
FROM THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE · MADISON SQUARE GARDEN · SEPTEMBER 19-23, 1978

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CROSBY, STILLS AND NASH · JAMES TAYLOR
BRUCE SPRINGSTEEN & THE E STREET BAND
CARLY SIMON · GRAHAM NASH · BONNIE RAITT
TOM PETTY & THE HEARTBREAKERS · RAYDIO
NICOLETTE LARSON · POCO · CHAKA KHAN
JESSE COLIN YOUNG · RY COODER · JOHN HALL
GIL SCOTT-HERON · SWEET HONEY IN THE ROCK

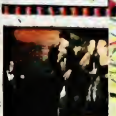
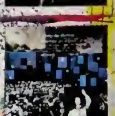
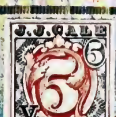
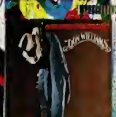
A three-record set including
a 16-page booklet.
On Asylum Records & Tapes.



1979... BEST WISHES SEASON'S GREETINGS AND THANK



YOU ALL FROM WITH RECORDS. LOOKING FORWARD TO 1980



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(Advertainment)

DONNA SUMMER

No. 1 POP FEMALE ARTIST
No. 1 POP SINGLE ARTIST
No. 1 POP FEMALE SINGLE ARTIST
No. 1 POP FEMALE ALBUM ARTISTS
No. 1 DISCO ARTISTS
No. 1 DISCO AUDIENCE RESPONSE "HOT STUFF"



WAX MUSIC
MANAGEMENT



Catalog Sales Dominate Christmas Action

By ALAN PENCHANSKY

CHICAGO—Christmas sales volume is being supported by an expanded product base this year, prompting many dealers to label it a "big" Christmas.

The past several years have seen a handful of key new releases garnering a lion's share of Christmas business. However, dealers report a surprising reversal of the trend this year, with classic rock pop releases from the last 10 years, \$5.98 and price lists, movie and show albums, classical and audiophile recordings all playing an important part in the holiday sales picture.

"The sales are up slightly in catalog but down a decent amount in the top 50," Jim Grimes of the 60-store National Record Mart chain observes. "We're not really doing the quantity on the top numbers."

The specialty record retailer may be benefited, suggests Grimes. He believes that thinly-stocked rack accounts will be hurt by the demand pattern.

At River Records, Chicago, Jim Rose suggests that older more affluent buyers are setting the pattern. "Usually Christmas is dominated by two or three best sellers," Rose says.

"This year there are good sellers but they're not cllobbering everything else."

Rose says original cost and classical sales percentages are up. "People are buying catalog," he says. "I think the older people just have more money to spend."

Mike Convisser, owner of two Chicago Record Etc. stores, admits that the shift took him partially by surprise. "It's definitely a catalog Christmas," remarks Convisser. "It makes buying a lot tougher."

The trend suggests to Convisser that there may be fewer gift pur-

chases this Christmas. "There's no one big thing you can really play in the store and push out," he relates.

Musicians' Great American Music store echoes the findings. Says Micky Fischer, chain manager, "The hit product isn't happening. There seems to be more interest in catalog products."

It's Fischer's belief that enthusiasm for new rock product has diminished somewhat. "Artistically it's just not happening," he relates. "There's nothing exciting being created musically. The only really new..."

It's believed that some consumers

are playing it safe by filling in important gaps in their collections, rather than experimenting.

Handlen Co. vice president John Kaplan says the giant rack has seen a "significant" shift toward catalog sales.

"There's also been a shift to a lot of budget product too in addition to a lot of budget catalog," Kaplan adds.

Kaplan endorses the view that the older buyer is more in evidence in the marketplace this season, and suggests that the shift should be judged more carefully if it is sustained.

(Continued on page 17)

Ariola Closes Calif. Offices

By DICK NISNER

NEW YORK—Ariola Records closes its West Coast offices and relocates here effective Jan. 1. No employees from the present organization will be retained but spokesmen for the label deny it is being phased out and incorporated into Ariola Records.

"Ariola-America will always remain separate and apart from Ariola," believes departing Ariola president Jay Lasker. He will stay on to oversee the transition to the East Coast, and says he will remain with the company in an advisory capacity, as will executive vice president Howard Stark.

Ariola officials reserved comment on the shift. The announcement, which came from Lasker's office Thursday (13), noted that "the names of a new management team in New York will be announced shortly."

Lasker wouldn't speculate on whether Ariola executive vice president and general manager Elliot Goldman is in line for the top Ariola post. Goldman wouldn't comment on this report either, but he admits

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15 Pirates Plead Guilty

NEW YORK—As part of its native and continuing "Operation Turntable" crackdown on record piracy, federal investigators have received guilty pleas from 15 "small time" artists in a plea bargain deal in return for a plea agreement to testify against major figures to be indicted later.

All 15 who pleaded guilty before US Magistrate Harvey J. Weitzman in Jacksonville, Fla., were charged with infringing copyrights on the pirated sound recordings. The government recommended probation not to exceed five years.

The FBI says that the 15, mostly flea market dealers in Central Florida, are lower level operators in a pirating ring operating in the South. That may be, but the legitimate industry more than \$40 million in sales yearly.

The ring was broken last April with raids in the Carolinas, Maine and Florida. So far no major figures have been charged in the case, though Curtis Fallgatter, assistant U.S. attorney, anticipates indicting them early next year.

So far, 26 people have been indicted in Florida, including the 15 who pleaded guilty. They admitted to buying pirated tapes for \$1.25 which they resold for \$1.50 to \$2.



YOUNG & OLD—Doc Severinsen performs on the "Midnight Special" with 16-year-old French Canadian vocalist Franc Joli. The trumpeter also introduced his new group Kebon on the show.

Public Hearings In Cincy Study 11 Concert Deaths

This story prepared by Victor Hargis in Cincinnati and Elliot Tiergel in Los Angeles

CINCINNATI—Local government working with the citizenry has begun probing the reasons behind the deaths of 11 persons at a recent Who concert outside the Riverfront Coliseum.

The show goes on in other cities. See story on page 8.

Mayor Kenneth Blackwell has asked the city attorney to draft two ordinances banning festival seating entirely and giving the police more involvement in crowd control.

According to a spokesman for the mayor's office, ordinances concerning these two subjects should be on the books before the next major rock

concert at Riverfront Coliseum next Jan. 25.

And a talk lounge on crowd control and safety comprised of 12 persons, city officials, students and businessmen, has been formed at the request of the mayor.

It was in attendance Tuesday (11) at the first of two public hearings created to get first-hand statements from persons at the Dec. 3 disaster and to gain better insights into how to prevent this sort of tragedy from happening again.

The public hearings are being conducted by the Law and Safety Committee on Crowd Control in the main chambers of the City Council.

City safety director Richard Castellini requested that a license should be required for any event which will be the weekend.

(Continued on page 41)

BANKRUPTCY STATEMENT

Odyssey Liabilities Listed At \$11.8 Mil

By JACK McDONOUGH

SAN FRANCISCO—Odyssey Records & Tapes and Richard H. Bullock, who filed an early November petition for reorganization under Chapter 11 of the bankruptcy act in federal district court here, show liabilities of \$11,813,253 and assets of \$4,582,850. The statement of affairs and schedule, filed last week, shows no industry creditors among the secured creditors. Five non-industry secured creditors are owed \$226,000, \$170,000 of which is for a mortgage on Bullock's home.

Among unsecured creditors are RCA, \$1.1 million; Polygram, \$1.8 million; ABC Pacific, \$65,900; ABC Records, \$310,000; Capitol Records, \$593,658; CBS Records, \$2,785,973; GRT, \$192,000; MCA Records, \$332,000; Pickwick Distributing, \$127,000; Peters International, \$80,000; Rack Service of Hawaii, \$65,000; Record Shack, \$13,000; and WEA, \$1,427,542. Approximately 75 radio stations are listed, owed amounts ranging from \$42,000 to the hundreds of dollars.

The filing shows that the petitioner paid in full a January 1977 loan of \$150,000 at 10% from the Chartered Bank of London by November of that year. On an early 1979 \$50,000 loan at 12.5% from the San Francisco City Credit, the petitioner has paid interest of \$1,341.

According to the schedule, Odyssey returned over the past year the

(Continued on page 14)

To Our Readers

This is a combined year-end issue for the weeks of Dec. 17 and 24. Due to the holiday period and often delayed mail deliveries, we are combining the last two weeks of the year into this single holiday issue. Our next regular issue will appear the week of Dec. 31, 1979, dated Jan. 5, 1980.

U.K. GROUP MAY STRIKE SOVIET GOLD

By PETER JONES

LONDON—Gold, a local six-piece pop group virtually unknown in the U.K., has broken into the Russian marketplace and set up new links between East and West by recording for Melodija, the state-owned label in Moscow.

Latest available figures from Russia claim the band could sell around 35 million units of this "historic" 1979 \$50,000 album in the revised format via President Records.

The acceptance by the Russians for Gold has taken traders by surprise considering the kinds of super name acts which have previously played the USSR. And these include Elton John, B.B. King and Boney M. this year. Ray Conniff last year and of course Benny Goodman in the early 1960s.

First exposure in Russia for Gold, based in South London, came from a tour arranged by Stanley Lauden, a promoter-manager, who has so far organized 15 different tours in Europe. (Continued on page 70)

Patrons Flock To Holiday Bargain Retail Stores In L.A.

By JOHN SHIPLEY

Chapter XI bankruptcies petitioning from that same address.

"This country is learning what we found out years ago in England that records are too expensive," Pearce explains. "I rent these stores for a month around Christmas I pack up and leave at the end of the month. Business really isn't as slow compared to the weekend."

Monday (11) late afternoon a spotcheck revealed there were about 20-plus customers browsing. Those checking out were buying multiples

from an inventory that ranged from about 59 cents to \$2.99.

A half-page ad in the important Sunday (10) *Los Angeles Times* heralded the city's "liquidation" sale. The white-washed windows of the stores carry out the theme, with huge hand-lettered reading: "Free Record With Every Record Or Tape Purchased" and "LPs From 59 Cents."

The store's interior carries out the shock discount motif. Saw horses hold lumber on which open 50-pack

LP cartons are stationed with the LPs set upright. There is no semblance of order by repertoire. All prices and types of units are mixed together. Consumers seem to be browsing with interest and patience.

Pearce is manning the register. There appeared to be one male clerk, who was restocking merchandise.

A check with the management of nearby Music Plus indicates there has been no visible effect on that chain's nearly exclusively designed avant-garde retail store experience since the delinquent debt opened.

Numerous cartons of new LPs, some of which were marked "Kester Marketing" at the Sunset location while at one Valley location there were a number of Springfield International boxes.

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Who's Concerts Uneventful In 4 Major Cities

Providence Ban Remains In Effect

By ROMAN KOZAK
NEW YORK Who concerts after the Cincinnati stampede have gone on without incident for the most part, with the group playing successful dates in Cleveland, Pontiac, Mich., Chicago and Philadelphia.

The Who concert in Chicago was successfully uneventful as closed circuit television to nine area theaters so that 25,000 fans could see the show in addition to the 12,000 at the International Amphitheatre.

However, seven persons were arrested outside the Pontiac Silverdome Dec. 7 on charges of conspiring to obtain more than \$100 under false pretenses when they were caught with 1,100 alleged counterfeit concert tickets. And the Who show originally scheduled for Providence, R.I., for Monday (17) remains cancelled by order of Mayor Vincent Cianci, despite protests and threat of court action.

Li. Brandon Dennis, of the Pontiac Police Dept., says that the seven arrests were picked up on the basis of a tip from the Los Angeles Police Dept. and they came from New York State leading investigators to believe that they are part of a nationwide ring. They were being held under \$30,000 bail each, and face up to five years' imprisonment, if convicted.

Dennis says all the counterfeit tickets were for general admission to the Silverdome. He says such tickets are easier for counterfeiters to deal with, as they do not require different numbers on different tickets.

Meanwhile in Providence, as the Who concert remained cancelled, a demonstration by several hundred fans took place in front of City Hall Dec. 7. There were also appeals for local station WAAF-FM in Worcester, Mass., and threats of lawsuits by the local promoter.

Jay Vaughn, the promoter, says he has been informed by various booking agencies that they are hesitant to bring in future shows under circumstances where any show could be cancelled by the city without notice. A spokesperson for Mayor Cianci, however, says the ban applies only to the specific Who date and other rock concerts are welcome.

"But just as it is not necessary to toss out the baby with the bathwater, it is not necessary to suspend any rock concerts, or any concerts by the Who, simply because of the inadequate planning and lack of security measures taken in Cincinnati," reads the WAAF editorial.

Trade Show Suit Is 'Secretly' Settled

CAMDEN A "secret" settlement ended the civil trial in which International R.P.M. Inc., Cherry Hill, N.J., promoters of a record trade show, charged that the National Assn. of Recording Merchandisers broke a promise to sponsor the show and thereby ruined the firm.

State Superior Court Judge H. Huriburt Tomlin, who presided over the trial here, announced Wednesday (12) that attorneys for both sides had reached a settlement under terms of the settlement. Judge Tom-



COMING HOME—members of the Cars sign copies of their Elektra/Asylum album "Candy On" for scores of home town fans at the Strawberies store in Boston. Behind the counter obliging their fans are, from left, Ric Ocasek, Ben Orr and David Robinson.

VEGAS EXPOSITION REPORT

Medium & Big Acts Have Slots In '80s

By PAUL GREEN

LAS VEGAS—Medium-sized acts will continue pulling back to smaller halls in the immediate future, but the expanding popularity of film, video and laser effects will insure the continuation of big spectacle shows for concert superstars.

That was the consensus of the music-related panels at the first International Entertainment Exposition, held at the Convention Center here Tuesday through Thursday (11 to 14). The conference included seminars on live entertainment and discotheques, with an emphasis on technical sound and lighting topics rather than the taste side.

It was stressed that growth in the concert market will hinge on an avoidance of future tragedies for the nuclear industry. Who stampedede, which, said one panelist, did for the image of rock concerts what the Three Mile Island incident did for the nuclear industry.

The 1979 downturn in the U.S. concert industry was reflected in comments made at the panel, "The Rock Tour." Said Jim Moody of Sundance Lighting in Chatsworth, Calif.: "Everybody's pulling back to smaller halls. A few years ago acts were playing 5,000 to 10,000 seats; now it's more like 3,000."

Barry Melchior of Clark Transfer in Burlington, N.J., added, "The number of small one-trailer acts is on the rise."

But an encouraging note was struck by Larry Hitchcock of FM Productions in San Francisco. "There will still be 11 and 12 truck

shows," he said. "The advent of film and video is increasing production demands and will require increased productions and even greater technical support."

"The big venues depend on rock shows," added Hitchcock. "We pay the rent at the Oakland Coliseum. It's obvious the A's don't."

Hitchcock addressed the soft concert conditions, by saying "For medium-sized acts it's important to fit sound and lights and band gear in the same truck. This can be done through clever engineering and consolidation of space."

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Executive Turntable

Record Companies

Hermann Franz moves up to executive vice president for Polygram's Worldwide Group based in Hanover, Germany. Franz, formerly joint managing director of the Sacems subsidiary, Vacuumchamber in Germany, transferred to the Polygram group as vice president in April 1978. He moved to senior vice president at Polygram in October 1978. He fills a vacancy created by the retirement of Dick Van Amstel in 1978. Donald H. Williams, upped to international distribution and warehousing operations president for CBS Rec-



Franz Williams Shemerler Osborn

ords International in New York. Williams was international distribution and warehousing operations director with the firm. Allan Greenberg comes to Polygram Records in New York as business affairs director. He was with the Wall Street firm of Hughes, Hubbard and Reed. Steven Shemerler joins Chrysalis Records in Los Angeles as product development director. Shemerler was with RCA Records as product manager of associated labels. Marka Rabineau takes over as national promotion manager at A&M Records in Los Angeles. Previously, he was A&M's assistant national AOR director in Chicago. Changes in the MCA Records field promotion department include Rick Smith, head of field promotion, moving to Atlanta as Southeast regional director. Jayne McManis, formerly Infinity's Dallas promotion manager, takes the post of Southwest regional director in Dallas for MCA Brad Hunt, ex-Southwest regional manager, joins the Boston office. And Jim Francis, local



Rabineau Smith Osborn

Atlanta promotion manager, has departed. Bob Osborn comes to MCA Records in Los Angeles as associate national album promotion director. He was South-east regional promotion manager for Infinity Records. Anista in New York has reassigned its advertising department. Alice Gottlieb, who promoted to regional director of advertising manager, Doreen Lomas is lifted to field advertising services manager from assistant to the advertising director. Vivian Wadler, formerly the assistant to the advertising manager, is boosted to field advertising services coordinator. Larry Coutts is made advertising data services coordinator from an advertising clerk. Jack Hooke, previously the Cleveland-Pittsburgh local promotion manager for Columbia Records. He was a sales representative in the Cleveland area for CBS. Jack Hooke joins RCA Records in New York as local promotion manager for the New York area. Hooke was program director and on-air personality at WQBX-FM Albany, N.Y. Thomas "Tom" Jodka becomes the Elektra/Asylum corporate administration vice president for the International Record Co.

Marketing

Joseph Riggio goes to Polygram Distribution in Edison, N.J., as East Coast regional credit manager. Riggio was credit manager for Lebo Products. Randy Patrick moves to the Denver branch for WEA as sales manager. Patrick was a sales representative in Denver for WEA. Larry Fowler moves up with the Licorice Pizza retail chain, based in Glendale, Calif., to purchasing director for the 25-store chain. He has held a variety of positions with the company over the past three years. The Record Bar has four new managers. Marianne Goldman, formerly assistant manager of the Des Peres, Mo., store, is upped to manager. Darrell Housh, formerly assistant manager with the Overland Park, Kan., store, is now manager. Donnie Morse, previously the assistant manager of the Gastonia, N.C., store, is promoted to manager for the Matson, Ill., outlet. Jean Ware, assistant manager in Norman, Okla., is upgraded to manager of that outlet. Housh replaces Nancy Billingsworth, manager of the Cedar Rapids, Iowa, store which recently opened. David McCormick, manager of Ernest Tubbs' Record Shop in Nashville, assumes the duties of buyer for that outlet. Former buyer Mary Frances Crowder has retired.

Publishing

Gary Le Mel joins Weintraub/Okin Music and Management III Music in Los Angeles as executive director. Le Mel was recently music division vice president of the First Artists Publishing Companies. Philip R. Grahams joins BNL Nashville in the performing rights department. Graham formerly worked with both Precision Record pressing and CBS Records in Nashville.

Related Fields

Wayne Jones is boosted to vice president assistant secretary to the corporation at InterMagetics Corp., Santa Monica, Calif. He was manager of financial planning and assistant controller. Brendan Cahill takes over the new post of creative director of film music at Universal Studios where he is responsible for the creation, development and exploitation of soundtrack music. Cahill was music supervisor at Columbia Pictures for both theaters and television. (Continued on page 88)

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Sinatra's 40th Year in the Business Gala Due On NBC

LAS VEGAS—For those of you who weren't invited to Frank Sinatra's 40th anniversary in show business party at Caesars Palace Wednesday (12), you can see it all on NBC-TV Jan. 3.

The event was planned by NBC and the hotel as a media event, with awards and Sinatra in concert to round out the program.

Caesars has been closely associated with the singer since he jumped ship from the Sands Hotel in the mid-1960s, to become one of its main headliners. In fact, the hotel threw a major bash, replete with a special Italian food banquet on the occasion of his first opening there in November 1968.

For last week's bash the hotel donated a check for \$500,000 to the John Wayne Memorial Cancer Foundation at UCLA in tribute to Sinatra.

And as another honor the hotel dedicated a fountain in front of the main building to Sinatra with all coins tossed therein also going to the Wayne Cancer fund.

Among the awards given Sinatra were a Trustees Award from the Recording Academy, ASCAP's first Fred Perry accolade and the Variety (Continued on page 13)

Chicago Food Stores Sell Old Radio LPs

CHICAGO—Nostalgia Lane Inc. is exploring supermarket merchandise promotions with its albums of broadcast transcriptions from radio's golden age. Chicago-area Domino's food stores are offering 16 of the disks in a month-long post-Thanksgiving promotion.

Programs are by Abbott and Costello, Fred Allen, Groucho Marx, "Lone Ranger," "Light's Out" and "Gunsmoke," among others. Nostalgia Lane is recognized as one of the authorized sources of old-time radio programming, with its product licensed to Columbia House and offered as premiums by many major companies.

According to Nostalgia Lane's Nina Mattiuk, only 76 Chicago Domino's stores are involved. Sixteen-pocket wire racks, finished

GORDON MANAGEMENT GROUP EXPANDS Video Software By Alive Firm

By JIM MCCULLAUGH

LOS ANGELES—Wanting to be a "full service" artist management company into the 1980s, Alive Enterprises here is making a major commitment to video software production, according to Shep Gordon, Alive chairman of the board.

The 14-year-old management firm, which now helps the careers of such recording artists as Alice Cooper, Blondie, Yvonne Elliman, Teddy Pendergrass, Burton Cummings, Carol Bayer Sager and others, has recently formed Alive Video, Inc., with Alan Strahill named president of that company while Boh Emmer is vice president in charge of business affairs. The multi-faceted firm already has departments in film, television and music publishing in addition to personal management.

The firm recently participated in the first known album videocassette with Blondie's "Eat To The Beat" album which was put entirely on video by Jon Roseman Productions.

Chrysalis Records, Blondie's label, is near a cable television deal for that video while an agreement with a prerecorded videocassette

marketer is also in the blueprint stage. Alive also sees that video as fair game for videodisk software later.

"Alice Cooper's next album," says Gordon, "will be a video album and we may possibly release another video package with Alice."

"The Strange Case Of Alice Cooper" is already available on videocassette released in Magnetic Video from 20th Century-Fox.

"Yvonne Elliman In Concert" is the first piece of product to be supplied by Alive, which is being distributed in both VHS and Betamax formats by Visual Records of Anaheim, Calif. Alive has entered into a non-exclusive agreement with Visual Records.

The Elliman concert, which features such material as "I Don't Know How To Love Him" and "If I Can't Have You" and from the film "Saturday Night Fever," is the first videocassette manufactured under a fully executed contract by the American Federation of Musicians.

Visual's distribution is via reps and through Fotomat. Suggested list for the videocassette is \$24.95.

N.Y.'s Public Cable TV Open To Anyone

By ROMAN KOZAK

NEW YORK—Public access cable television in Manhattan is providing

an opportunity for new recording artists and young video entrepreneurs to develop their skills and show off their talents before a potential audience of 250,000 homes.

With the projected growth of cable to the other boroughs of New York, and with other public access channels opening up on cable systems in other cities, a potential is developing for a syndicated network of low budget cable shows which is beginning to attract the attention of major record companies and artists.

Such programs can be seen on the cable systems in New York as a result of the city's decision less than six years ago to permit Manhattan Cable and Teleprompter, the two cable systems serving Manhattan, to operate only if they reserved channels for public use.

As a result, virtually anyone can get on cable television for a minimum fee of \$25 for half an hour. Short of hardcore pornography there are no limitations on content, says Tryve Lund, who handles public access programming for Teleprompter.

This has led to a plethora of offbeat programs in Manhattan. It has spawned a number of music shows, among them "Manhattan Alley," produced and hosted by singer-songwriter Moogy Klingman.

"Nightclubbing," produced by Ted and Emily Armstrong, "Glenn O'Brian's TV Party," hosted by writer Glenn O'Brian, "Starfingers TV," produced by George Haynes, and "TNT," produced by Teleprompter's Lund.

According to Lund, the public access programs can be produced either in the studios of Manhattan Cable or Teleprompter. At Teleprompter the \$25 fee covers the production costs and the cable company will keep the finished black and white tape (color is extra). Or it will sell it to the producer. The producer can use his own studios, and deliver a finished product.

Since budgets are low and talk shows, the cable music shows develop most of their time into conversation with struggling young musicians. Sometimes a band will perform (usually by lip syncing) in the stu-

BROADWAY REVIEW Midler Does It All In Majestic One-Woman Show

NEW YORK—Bette Midler, who has made a career out of campy but tasteful songs, has crossed over from music to film with her appearance in "The Rose," is now scaling the heights of Broadway again with what is essentially a one-woman show.

The "Bette! Divine Madness" show opened Dec. 5 at the Majestic Theatre for an anticipated run until Jan. 6. Though Midler has the Sugging Harlequins—three women who sing backup for her—a 10-piece band and dancer Shabba-Doo to help out, it is Midler's show through-out the two hours.

She alternates songs with some off-color jokes about the British royal family, about her "boyfriend Emie" while playing her "Sophie" role, and about the foibles of people in the audience whom she dispatches with some keen one-liners.

Her 20 songs run through a gamut of styles from "In The Mood" and "The Boogie Woogie" to "The Rose" and "You Want to Be Like Me," evoking the 40s, such ballads as "Stay With Me" and "When A Man Loves A Woman," to the rock anthems, "You Can't Always Get What You Want" and "I Shall Be Released," to selections from "The Rose" including "Sold My Soul To Rock'n'roll" and "The Rose."

Throughout she was in fine voice, belting song after song without much apparent restraint. Midler has a big voice and her hand and the acoustics of the Majestic did her proud. And she is the over-the-top bit on some of the brassier or more mundane moments, that is part of the Midler persona too.

ROMAN KOZAK

Networks Clash New Year's Eve

NEW YORK—ABC and CBS have lined up competing New Year's Eve music television specials with ABC leaning toward contemporary music and CBS heading toward nostalgia.

ABC's 90-minute show stars Barry Manilow, Chae Biondine, The Village People and the Oak Ridge Boys. The show will also include Times Square coverage on the turn of the decade with Dick Clark included in the hour.

CBS' "Show a New Year, America" show is a 90-minute special hosted by Paul Anka from the Las Vegas Hilton and features Les Brown and his band, which will salute the big bands of the past.

This program will also shift to New Orleans to catch Al Hirt and his disreputable group and Natalie Cole and her band, the Gap Band, who will also be included.

Sometimes also the producers go outside to tape their program. Last year, to such venues as the CB's or the Namaste Theatre where he videotapes the performances, patching into the mixing board for his sound.

Klingman's "Manhattan Alley," possibly the most ambitious of all the access programs, is covering the "new wave" concert at the Palladium of their time into conversation with struggling young musicians. Sometimes a band will perform (usually by lip syncing) in the stu-

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GLEN CAMPBELL

NATALIE COLE

BILLY "CRASH" CRADDOCK

DR. HOOK

LITTLE RIVER BAND

MAZE

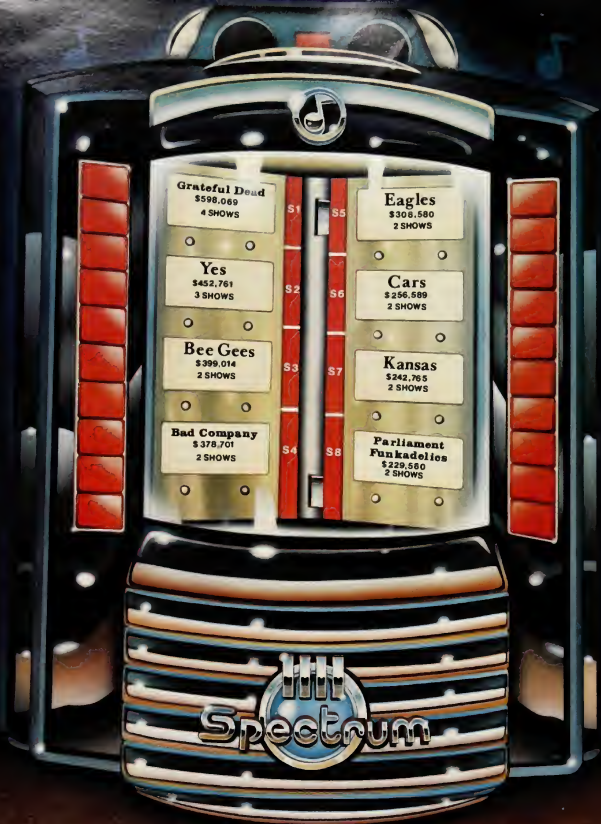
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Sachs Summary Pinpoints Slight Dealer Sales Jump

NEW YORK—A recent investment summary from Goldman Sachs in New York estimates the U.S. record industry's retail dollar sales

increased modestly by perhaps 2% in the first half of 1979, while dealer shipments declined about 10% "due to retail inventory adjustments provoked by less-than-expected demand."

K-tel Intl Sales Rise To \$32 Mil

LOS ANGELES—K-tel International, Inc.'s record level performance recorded during most of 1979 continued in the first quarter of fiscal 1980 ended Sept. 30.

Sales for the three-month period rose to \$32,551,000, up almost 9% from the previous record level of \$29,570,000 recorded a year ago.

Consolidated worldwide pretax results rose to a profit of \$356,000 compared with a loss of \$17,000 for the same period last year.

Net income after taxes and related extraordinary items rose to the first initial quarter profit since 1973 of \$193,000, or five cents per share, compared with a net loss of \$644,000 or 16 cents per share for the first quarter of 1979.

Metromedia Payoff Hiked To 80 Cents

SECAUCUS, N.J.—The board of Metromedia has voted to increase the company's regular quarterly dividend 14.3% from 70 cents to 80 cents to stockholders of record as of Jan. 18. This is equivalent to an annual dividend rate of \$3.20.

Financial Off The Ticker

Pioneer Electronic Corp. Tokyo

reports sales on a "parent sole" basis for the year ended Sept. 30 at \$737.37 million, with net income up 18.5% to \$40.34 million. On a consolidation basis, net sales were up 11.7% to \$944.08 million, as net income rose 11.6% to \$61.22 million. All were the highest in company history, despite the depressed economy of the U.S. The major overseas market, and the steep rise in raw materials costs, all figures reflected 246 Yen to \$1 U.S. as of Nov. 19, 1979.

• • •
Sales for the BASF Group in North America and elsewhere for the first nine months through September hit \$10 billion, some 20% higher than the depressed 1978 period, with pre-tax earnings of \$726 million up 76.8%. Group sales were higher in the third quarter chiefly on the strength of business in Germany. Parent BASF AG, based in Ludwigshafen rose 25% to \$4.8 billion, with exports declining slightly to 55% of sales, while pre-tax earnings gained 52% to \$395 million. BASF Group North America includes BASF Systems, Bedford, Mass.

STUDYTOUR FOR BRITISH

LONDON—A week-long record and tape study tour of the U.S. has been arranged by Britain's Music Trades Assn. training center here, the visit to include attendance at the 23rd National Assn. of Recording Merchandisers convention in Las Vegas.

Delegates, paying roughly \$1,400 a head, will sit in on business sessions covering one-to-ops, independent distributors and television advertising, then go to Los Angeles for a tour of MCA, Universal and Capitol, a tour of record stores on Sunset Strip and various suburban centers.

In New York, on the last stage of the visit (March 23-30, 1980), they will tour downtown stores like Korvettes, Sam Goody's, Colony and King Karol, as well as some out-of-town retail outlets.

Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

Writers: Any composer or author of a copyrighted musical composition who shall have had at least one work of his compositions or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not listed to be eligible in membership in the participating class may be elected as an associate member.

Publishers: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been read or distributed on a commercial scale and who assumes the financial risk involved in the regular publication of musical works.

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Market Quotations

As of closing, December 13/79

| High | Low | NAME | P-E | (1978) | High | Low | Close | Change |
|--------|--------|------------------------|-----|---------|--------|--------|--------|--------|
| 11 1/8 | 13 1/8 | Alcoa Corp. | 18 | 51 | 51 | 13 1/8 | 13 1/8 | -1 1/8 |
| 47 1/2 | 33 1/2 | ABC | 7 | 11 3/8 | 38 1/2 | 38 1/2 | 38 1/2 | + |
| 41 1/4 | 23 1/4 | American Can | 8 | 22 1/2 | 34 1/2 | 34 1/2 | 34 1/2 | + |
| 20 1/2 | 14 | Ampex | 10 | 40 1/2 | 20 | 19 1/2 | 20 | + |
| 2 1/2 | 1 1/2 | Automatic Radio | - | 7 | 3 1/2 | 3 1/2 | 3 1/2 | Unch |
| 18 1/2 | 44 1/2 | CBS | 7 | 37 1/2 | 46 1/2 | 36 | 36 | -1 1/2 |
| 33 1/2 | 19 1/2 | Columbia Pictures | 9 | 38 1/2 | 34 1/2 | 33 1/2 | 33 1/2 | + |
| 13 1/2 | 7 1/2 | Crain Corp. | 37 | 27 | 7 1/2 | 7 1/2 | 7 1/2 | + |
| 44 1/2 | 32 | Disney Walt | 12 | 130 1/2 | 43 1/2 | 43 1/2 | 43 1/2 | + |
| 2 1/2 | 1 1/2 | F&I | - | 8 | 3 1/2 | 3 1/2 | 3 1/2 | Unch |
| 18 1/2 | 10 | Franchise Inc. | 7 | 18 1/2 | 11 1/2 | 10 1/2 | 10 1/2 | Unch |
| 18 1/2 | 13 1/2 | Gulf & Western | 4 | 8 1/2 | 11 1/2 | 17 1/2 | 17 1/2 | Unch |
| 17 | 10 1/2 | Harcourt | 4 | 20 1/2 | 13 1/2 | 13 | 13 | + |
| 34 1/2 | 17 | Harrah | 15 | 145 | 33 1/2 | 33 1/2 | 33 1/2 | + |
| 3 1/2 | 1 1/2 | Le Roy | 8 | 50 | 7 1/2 | 7 1/2 | 7 1/2 | + |
| 37 1/2 | 27 1/2 | Marshall Electronics | 8 | 37 | 29 1/2 | 29 1/2 | 29 1/2 | + |
| 55 1/2 | 37 1/2 | Mayfield Radio | 10 | 31 1/2 | 50 1/2 | 48 1/2 | 48 1/2 | Unch |
| 38 | 17 1/2 | Memorex | 4 | 203 | 21 | 20 1/2 | 20 1/2 | Unch |
| 46 1/2 | 34 | Motorola | 8 | 100 1/2 | 50 1/2 | 50 1/2 | 50 1/2 | Unch |
| 32 | 24 1/2 | North American Philips | 9 | 46 | 27 1/2 | 27 1/2 | 27 1/2 | Unch |
| 22 1/2 | 15 1/2 | Pioneer Electronics | 12 | - | - | 17 1/2 | 17 1/2 | Unch |
| 38 1/2 | 31 1/2 | PCA | 8 | 830 | 22 1/2 | 22 1/2 | 22 1/2 | + |
| 10 1/2 | 8 1/2 | Sony | 10 | 60 | 7 1/2 | 7 1/2 | 7 1/2 | Unch |
| 26 1/2 | 15 | Spencer Broadcasting | 10 | 121 | 26 1/2 | 25 1/2 | 25 1/2 | + |
| 30 1/2 | 3 | SuperScope | - | 36 | 3 1/2 | 3 1/2 | 3 1/2 | + |
| 34 1/2 | 18 1/2 | Tel Broadcasting | 10 | 108 | 34 1/2 | 33 1/2 | 34 | + |
| 18 | 17 | Transamerica | 5 | 54 1/2 | 17 1/2 | 17 1/2 | 17 1/2 | + |
| 48 1/2 | 30 | Yon Capital | 7 | 158 | 44 | 43 1/2 | 44 | + |
| 48 1/2 | 32 1/2 | Warner Communications | 8 | 322 | 48 1/2 | 48 1/2 | 48 1/2 | + |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|-------|-------|------------------|-----|-------|--------|--------|
| ABCO | - | - | 1 1/2 | 2 1/2 | Integrity Ent | - | 110 | 1 1/2 | 1 1/2 |
| Data | - | - | - | - | Rise Corp | 8 | 12 | 10 1/2 | 5 1/2 |
| Packaging | 4 | - | 8 1/2 | 7 1/2 | Autism Inc | 12 | 19 | 1 1/2 | 1 1/2 |
| ElectroSound | 5 | 8 | 5 1/2 | 5 1/2 | M. Josephson | 8 | 8 | 14 1/2 | 14 1/2 |
| Group | - | - | - | - | Omni Corp | 9 | 71 | 9 1/2 | 9 1/2 |
| First Assets | - | - | - | - | Reaction | 3 | - | 1 1/2 | 1 1/2 |
| Prod | 13 | 141 | 3 1/2 | 4 1/2 | Schwartz Bros | 3 | 5 | 1 1/2 | 1 1/2 |

Over-the-Counter prices shown may be made not represent actual transactions. Rather, they are quotes to the range within which these securities could have been sold or bought at the time of compilation. The following information is for informational purposes only and is not intended to constitute an offer. See White Business, Inc., 400 West Avenue, Suite 100, Torrance, Calif. 90501 (310) 841-3781, member New York Stock Exchange, Inc.

Billboard SALES BAROMETER

| LPs | | | | SINGLES | | | |
|------------------------|-----|------|--------|--|-----|------|--------|
| LAST WEEK | UP | DOWN | STABLE | LAST WEEK | UP | DOWN | STABLE |
| 86% | 4% | 10% | | 71% | 10% | 19% | |
| PREVIOUS WEEK | 70% | 9% | 21% | PREVIOUS WEEK | 70% | 6% | 24% |
| PRE-RECORDED CASSETTES | | | | PRE-RECORDED 8-TRACKS | | | |
| LAST WEEK | UP | DOWN | STABLE | LAST WEEK | UP | DOWN | STABLE |
| 80% | 2% | 18% | | 41% | 18% | 41% | |
| PREVIOUS WEEK | 74% | 11% | 15% | PREVIOUS WEEK | 40% | 30% | 30% |
| BLACK TAPES | | | | BUSINESS OVERALL COMPARED TO LAST YEAR | | | |
| LAST WEEK | UP | DOWN | STABLE | LAST WEEK | UP | DOWN | STABLE |
| 67% | 2% | 31% | | 36% | 38% | 26% | |
| PREVIOUS WEEK | 69% | 4% | 27% | PREVIOUS WEEK | 27% | 42% | 31% |

Data for Sales Barometer is compiled via telephone from national retail stores and one-stop by Billboard's research department.

Sinatra Party Toasts 40th Anny

Continued from page 10

Club's humanitarianism man of the year play.

President Carter's own accolade read "When we recall the great events of our times and the important moments of our individual lives, it is always with the accompaniment of a song done your way."

Among the musical personalities

in the star-studded elite guest-only crowd were Paul Anka, Tony Bennett, Sammy Davis Jr., Dean Cain, Sammy Davis Jr., Jimmy Van Heusen, Harry James, Gordon Jenkins, Quincy Jones, Billy May, Dean Martin, Robert Merrill, Wayne Newton, Sy Oliver, Lou Rawls, Dinah Shore, Donna Summer, Julie Styne, Dionne Warwick, Ilene Mincant and Andy Williams.



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Polygram-Young Japan Tie

Continued from page 5

gram operation here—its self seen as an unusual move—alongside Nippon Phonogram and Polydor KK, but also signals the increasingly important role being played by independents in this, the world's second largest music market.

Young Japan is owned by Alice, popular Japanese soft rock band, currently signed to Toshiba EMI. Though established some five years ago, it's relatively young by local industry standards. With headquarters in Tokyo and offices in Osaka, the company's interests span publishing, production and a roster of more than a dozen acts, many of which

will reportedly now be released here through Casablanca.

President of Polygram is Dieter Blierbach, who is also chief of Polygram's Far Eastern operations. Other principals include Young Japan president, Ken Hosokawa, and Interim/Chappell chief, Hironaka Takashima.

Polygram will open offices in January, with some 15 promotion, sales and publicity staffers. Handling distribution will be Phonogram, originally

lined up as Casablanca's licensee in this territory when its deal with Victor Musical Industries expires March 31.

Victor will have a six-month sell-off period, confirms Casablanca's California-based international vice president Maim Lathower. He adds regret at leaving what has been the U.S. company's original and long-standing Japanese licensee, commending it for success achieved with

(Continued on page 88)

Ackerman Memorial Scholarship Set

NEW YORK—The Paul Ackerman Memorial Scholarship is the latest scholastic award to be an-

nounced by the National Assn. of Recording Merchandisers.

Named in honor of Billboard's late editor emeritus, the four-year scholarship will be presented to a student who demonstrates outstanding academic credentials and financial need, under the decision of NARM's scholarship awards panel.

Ackerman, who died Dec. 31, 1977, was with Billboard for 34 years, retiring with the title of music editor. He is credited with helping pave the way for the acceptance of rock, r&b and country idioms into the mainstream of American popular music, which until the 1950s, was dominated by conservative ballads.

NARM will present a total of 17 scholarships in 1980. They are open to employees of NARM member companies and associate members, their children and/or spouses. This includes manufacturers as well as retail and rackjobber members.

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RCA BREAKS WINNER

Test Sales Break Denver & Muppets

NEW YORK—A test market approach in 500 retail outlets in October played a key role in RCA Records' marketing strategy to break John Denver's Muppet's album, "A Christmas Together," which the label claims has hit the one million unit sales mark.

The reported sales mileage would make the best selling \$7.98 album the first Christmas product to sell a million in one year since Denver's own 1975 release, "Rocky Mountain Christmas." The label also says its Elvis Presley album, "Wonderful World Of Christmas," hit the million mark over two seasons in 1976-77.

"We got the idea that we didn't want to wait until the Christmas season to prove the sales potential of the album, partly because of the skepticism of the record industry this year," declares Larry Gallagher, sales vice president. "We never ran out of product and I expect a minimal return factor."

Although a single from the LP was marketed, Don Wardell, Denver product manager, notes, "What we expected wouldn't happen didn't happen. That is, we didn't anticipate airplay that early and we knew it was a question of merchandising from the word go."

In October, a month after its release, the album became a top 15 seller at key rack locations plus such dealers as King Karol in New York and Sam Goody in Philadelphia were already showing a large reorder pattern.

The label emphasizes that the million unit sales was achieved before the Denver/Muppet television special based on the album's concept was aired Dec. 5 over ABC. The program ranked 13 in national ratings for that week.

Back in July, the merchandising strategy began to take shape, according to Frank O'Donnell, manager of field merchandising, after strategy sessions with Jim Henson Associates, creator of the Muppet concept.

One major approach was a tie-in with Fisher-Price, which has key rights to the Muppet characters. It received a supply of Muppet toys in exchange for copies of the album, with each company using the material to inform their customers of the album and the tie special. Also, many record dealers arranged display contents for store personnel with Muppet toys as giveaways.

Another manufacturer, Peo Watches, which has Muppet tees, too, could not supply watches. O'Donnell explains, since it had already sold its inventory for the balance of the year. But, the company was given posters, which made their way into jewelry stores and boutiques.

Fisher-Price also included the Denver/Muppet album in its "plan-o-gram" merchandising aid, which advised toy dealers how to properly sell the album and Muppet toys side-by-side. "When we had promotional positions," declares Wardell, "we began to zero in on the tv show, with ads placed in such publications as TV Guide, Newsweek Magazine and New West plus radio and tv spots.

Also, a videotape presentation was earmarked to the RCA field, while 50,000 additional posters were made available. A counter box, a 3-D display and store flyers have also been utilized.

In the spirit of the season, more than 70,000 children will benefit from a joint Christmas campaign between Korvettes and WLXO-FM in New York. From Dec. 15-28, Korvettes in the Metropolitan area donated \$1 from the sale of the album to the station's children's fund, which has aided youngsters in hospitals and agencies throughout the tri-state area. No administrative costs will be deducted from the contributions.

And helping to keep the Denver/Muppet album an annual sales anniversary for the label is that the tv special is scheduled for a repeat show next year.

Odyssey Liabilities Listed

Continued from page 7

following dollar amounts. ABC Records, \$64,250; A&M, \$14,481; All Records Service, Oakland, \$505,220; Capitol Records, \$246,480; Capitol Magnetics, \$22,000; CBS, \$177,775; GRT, \$18,478; MCA, \$323,412; Pickwick, \$127,174; Polygram, \$855,958; Pacific Records & Tape, Emoryville, \$657,048; RCA, \$79,608; Record Manufacturing, Los Angeles, \$44,458; WEA, \$773,364 and Record Shack, \$57,000.

Local, state and federal tax and welfare appropriations delinquencies amount to \$449,536, according to the filing.

Inventory as of Jan. 1, 1979, was shown as \$9,492,027. In summary at the end of the filing, inventory is shown as \$1 million, also valued assets listed as property at \$2,582,850 and real property at \$1 million.

A listing of real property leases for stores showed the following expiration dates and monthly rent: Anchorage, Alaska, Nov. 1982, \$6,000; Phoenix, Nov. 1982, \$1,000; San Francisco, Nov. 1981, \$939; number 2, no expiration date;

\$6,000, number 3, Nov. 1984, \$1,000; Tempe, Jan. 1988, \$800; Tucson, Nov. 1981, \$2,187; Berkeley, store number 1, May 1980, \$1,450 and number 2, June 1988, \$3,500;

Assistance in preparing this story provided by John Supple.

Also: corporate headquarters, Capito, Sept. 1987, \$4,000; Capito store, no expiration date, \$2,177; Davis, Calif., Sept. 1983, \$1,300; Lila Vista, Calif. store number 1, Sept. 1983, \$954, number 2, May 1983, \$954; Monterey, Nov. 1984, \$2,800; Oakland, June 1980, \$1,650; Pleasant Hill, Calif., Sept. 1988, \$3,219; Sausalito, Nov. 1980, \$1,600; Two Sutter St., San Francisco, adjoining store, \$7,500 collectively; Hays St., San Francisco, Nov. 1980, \$1,200;

Also: Santa Clara, Nov. 1983, \$4,333; San Jose, June 1984, \$3,536; Santa Monica, Nov. 1984, \$4,543; Santa Rosa, no expiration date on 10-year lease, \$4,301; Honolulu, July 1986, \$11,458; Kila, Hawaii, July 1986, \$11,458; Kila, Hawaii, July 1986, \$11,458.

(Continued on page 86)

We would like to express our thanks to the following artists:

*The Fats
F. Harris
Frank and Johnny
Elynn Summers
Jonny Stephens
Eddy Duke
Raymond
The Pumpkins
David Galt
Glenwood 6
S. de Janeiro
Sam Johnston - Blues
Garret King
Leg Folke
MacKillops
Nacht
Paddy Cruise
Darius Reed*

*South in the Tent
The Chubbies
Billy Thorpe
Cody*

*The Hubert
Roger Woodward
Jesse Winchester
Jesse Colin Young*

Monterey Peninsula Artists 3
Big Sur 26
San Luis Obispo 132
Los Angeles 337

San Wilson Paul Wilson Fred Ballinger

*All my thanks to Casablanca, everyone in the industry
and God for making this a wonderful year.
Love, Donna*



Albums Bonanza

Continued from page 5

Jackson and Grover Washington Jr. LPs coming in at \$7.98. John Denver's RCA LP will be \$8.98.

Phonogram Mercury's Rush LP called "Permanent Wave" will be its first \$8.98 product with releases by Con Funk Shun and Southside Johnny & the Asbury Jukes scheduled for a \$7.98 list.

While upper level pop chart positions seem a sure bet from major artists, a number of labels are betting on newer efforts also to chart well in addition to being potential retail traffic magnets. And labels are also projecting potential pop crossover action from new country, jazz, R&B product and soundtracks.

RSO, for example is releasing the soundtrack to the Star Wars picture entitled "The Empire Strikes Back." Casablanca's new Meco set will feature a combination of music from the films "Star Trek: The Motion Picture" and "The Bad News Bears."

Capitol is releasing six LPs from two-thirds of one of the most solid selling acts of the 1970s, Crosby, Stills and Nash. Both Graham Nash and David Crosby efforts are expected soon. Other promising Capitol LPs include sets by Cherie & Marie Currie, Tavares, an Anne Murray compilation of top country tracks, and Amy Holland.

Expected pop breakthroughs from RCA, according to Bob Feid, head of RCA U.S. commercial operations, include the "Together!" soundtrack with original music by Burt Bacharach featuring Jackie De Shannon, Paul Anka, Michael McDonald and Lenny DeVito plus Sylvain Sylvain of the Dolls. Thelma Houston's first RCA LP "Breakwater Cal" under Dolly Parton's new White Diamond production logo, and Tommy James, former lead singer of the Shondells.

Mano Df Illinois sales vice president at Polydor Records, says the label will hold off on a January release because the label hopes to break product first on the market for February and after, however, the label will release hit Spring acts James Brown, Fatback Brown and Mollie Jackson.

Major country artists with possible pop crossover potential seem to be released include RCA's Charley Pride, Elektra/A&W's Jerry Lee Lewis, Warner Bros.' Bellamy Brothers, Ret Allen Jr. and T.G. Sheppard, U.A.'s Billie Jo Spears and Crosby, Lane, MCA's Brenda Lee, Oak Ridge Boys, Loretta Lynn, Conway Twitty and Mel Tillis, CBS/Epic's Johnny Riquier, Bobby Bare and Freddy Fender and Casablanca's Mac Davis.

Catalog Sales

Continued from page 7

Max Tuchten, owner of four Chicago Hear Here stores, says records light numbers on new releases in his top 20. "We're selling catalog," explains Tuchten. "We're selling cardboards of the Columbia \$5.98 product."

Duo Records regional manager Gary Arnold notes an absence of "real hot product." Pass Christmases have brought two of three albums that sold "incredibly well," but Arnold says the pattern was broken this year.

"Even stuff like the old Beatles albums and show tunes are selling real well," he observes.

Lee Garrett of Stark Records' Camelot chain has seen catalog perform "very well" throughout the year, he says.

A&M is also prepping a solo Karen Carpenter LP, while Warner Bros. has high hopes in the highly touted San Francisco new wave group Pearl Harbor & the L'oplas. Fantasy has a new McLean Parks net due.

Avoidance in preparing this story provided by Stephen Trainor, by Lichtman, Roman Korak, Cary Darling, Ed Harrison, Alan Penchavsky, Paul Grein, John Nippel, Jack Kirby and Dick Nusser.

There is also a handful of major artists who are in the studio and who may have sets released before the end of the first quarter. They include Elektra's Asylum's Jackson Browne, who is working in Los Angeles, and Caputo's Steve Miller who is working in Seattle.

Arista Records expects to be releasing LPs from a variety of artists who have achieved top chart positions in the past. Among them are Raydio, G.Q., the Kinks, Graham Parker, Eric Carmen, Tysson and Dick Scott-Heron.



DANCER'S CHOICE—Dick Asher, deputy president and chief operating officer of CBS Records, and his wife Sheila, greet Vera Zorina, right, at a reception in New York following the release of "Dancer's Choice," a book/record set about the world of dance produced by Zorina.

Polygram Exec Frisoli To Receive Award

NEW YORK, John Frisoli, president of Polygram Distribution, Inc., receives the 1980 Human Relations Award of the American Jewish Committee. Appeal for Human Relations at a testimonial dinner-dance to be held here at the Sheraton Centre on Saturday evening, Jan. 26. Awaiting George Levy, president

of Sam Gossy, Inc., as cochairman for the dinner-dance are Neil Bogart, president of Casablanca Records & Filmworks, Al Coury, president of RSO Records, Fred Hyazen, president of Polydor Records, and Bob Sherwood, president of Phonogram/Mercury.

CBS Selling King 'Tapestry' LP At \$5.98

NEW YORK: CBS Records has put Carole King's "Tapestry" album on the first multimillion album rack sellers, along with seven other titles into its \$5.98 "P" series line. The only exception is her "Greatest Hits" album, first marketed in March of 1978 and still carrying a \$7.98 list.

The eight albums with a PL prefix (compact product) first marketed by Ode Records through A&M, but were brought into the Lps/Ode catalog via a short-lived deal by CBS and Ode mentor Lou Adler.

Besides "Tapestry," the other albums falling into the \$5.98 series are "Writer," "Music," "Rhymes & Reason," "Wraparound Joy," "Really Rosie," "Fantasy" and "Throughbred."

CBS first marketed its \$5.98 line in September with almost 100 titles featuring 60 artists.

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AWARDS BY TREE INTL

By GERRY WOOD

NASHVILLE—Sonny Throckmorton continued his award-winning streak by winning five of Tree International's 1979 country music awards at the publishing firm's annual Christmas Branch.

Held at the Hillwood Country Club Dec. 8, the event drew 275 writers, producers and music business executives.

Throckmorton was named Tree's songwriter of the year at the awards presentation that followed a cocktail reception, brunch, and welcoming remarks by Jack Stapp, Tree's chairman of the board, and Bud's Kitten, president.

Stapp and Kitten recognized the company's 1979 progress, including completion of a 24-track computerized studio, record high print music sales, No. 1 publisher designation.

(Continued on page 58)

PUBLISHING PROJECTION

Week Group Bets On Audio/Visuals

By IRV LICHMAN

NEW YORK—The bet for the '80s at the Week Music Group is that the future of the music business is well on its way towards becoming as dependent upon the audio/visual media as it is on the sale of records.

Backing this projection, according to Gaylon Horton, Hollywood division manager, is the "unilateral" move that the Week Group has made into television and film as well as records while developing its pop music division.

"We've always been extended into these areas administratively," Horton maintains. "And, of course, we work closely with the 'Lawrence Well Show,' which is syndicated into around 400 markets. Among the company's most successful by music are 'Here's Johnny,' the 'Tonight Show' theme and music from the 'Big Valies'."

Horton, a 26-year-old former radio and TV programmer, took charge of the Week Music Group's pop music expansion two years ago.

Drawing from his media background as well as experience in production and publishing, he has involved the company in film and TV projects as well as expanding pop music catalogs.

In prior years, the company has been an acquisition-oriented company with standard-filled acquisitions by Week. Among these purchases were T.B. Harms, Harry Von Tilzer, Music and Vogue Music, among others.

Three of the company's active West Coast writers are currently involved in film and TV music.

Fred Karlin, who scores the new series, "Pans," scored more than 70 hours of TV and film music last year, while rock composer/arranger, Tony Berg, did both the scoring and wrote original material for the Robert Altman film, "A Perfect Couple," as well as 10th episodes of the syndicated series, "Fargo."

Stallers Richard Horenson and Roger Stone recently penned the title theme for "The Girl Next Door," which was scored by Horenson and packaged by Horton to include compositions by other Week Music Group writers and singer Gary Hyde.

Also, three compositions by the company's writers have been licensed for the upcoming John Travolta film, "Urban Cowboy," and two compositions from the Week catalogs were licensed for use in the hit film, "10."

On the pop disk front, the Week Group claims material on seven chart albums, including product by Betty Midler, Captain & Tennille, Anne Murray, Gloria Gaynor, Eric Clapton, Crystal Gagne, Tanya Tucker and Wynonna Jett.

"We look forward to the '80s in terms of the '90s," Horton says. He adds, "I hope to be able soon to announce projects in the ways which will be capitalizing on these musical and audio/visual accomplishments together in response to the growing videodisk and tape markets."

New Weintraub/Okun Firm

LOS ANGELES—Jerry Weintraub, Milt Okun and Robert A. Finckelstein have formed a music publishing partnership as Weintraub/Okun Music and Management III Music. The former company will be affiliated with BMI and the latter is

associated with ASCAP. Gary Le-Mel is executive director for both firms.

Weintraub/Okun Music has also conducted negotiations with First Artists for the purchase of the First Artists publishing companies.

AGAC Will Offer 3 Writing Courses

NEW YORK—The American Guild of Authors & Composers is adding three new courses for songwriters starting the week of Jan. 7.

For the first time, AGAC will be offering courses in theory and composition for new writers as well as intermediate harmony and theory courses for the more advanced. Both courses run 12 weeks.

Also, there will be a 10-week "Craft Of Lyric Writing" given by AGAC's special projects director Sheila Davis, a lyricist in her own right.

All three workshops will be limited to 12 students each and will be conducted at AGAC headquarters in New York at 40 W. 57th St. Interested parties can contact AGAC at (212) 757-8833 for details.

Island Ties French

LOS ANGELES—French Music has renewed its French subpublishing deal with Editions Panache. Since Jan. 1, 1978, Island copyrights on the French radio charts have included five No. 1's with "Rivers Of Babylon," Boney M., "Baker Street," Gerry Rafferty, "Vader Killed The Radio Star."

Chappell Celebrates 10 Years In Nashville With Top Honors

By KIP KIRBY

NASHVILLE—As Chappell/Intersong Music celebrates its 10th anniversary this month in Nashville, it is also winding up its first decade here with a fitting second year of activity.

From January through June 1979, the local Chappell/Intersong division logged a 45% increase over the previous year in charted country product. And in the past five months, it has reaped a total of 23 Billboard country chart releases. This includes three No. 1 singles "You're The Only One" (recorded by Dolly Parton and Anne Murray's back-to-back chart-toppers, "Shaken Not Stirred" and "Broken Hearted Me").

October saw the publishing company's Nashville operation carting off an all-time high of 18 accom-

panied ASCAP, BMI and SESAC awards. Chappell/Intersong was named ASCAP country publisher of the year for its second consecutive time, while staff songwriters Roy Bourke and Charlie Clark scored respective honors as ASCAP's and SESAC's country writers of the year. Additionally, SESAC spotlighted Skippy Barrett and Black for their tune, "Love Lies," which was named that organization's most recorded country song of the year.

When Chappell opened the doors of its Nashville wing in December 1969, it was the first non-Nashville-headquartered publishing company to bring a branch here. Now, under the direction of Chappell vice president and general manager Henry Hurt and Intersong vice president

(Continued on page 62)

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To coincide with their retail success, the Hatchet are now in the midst of some recreational road wrecking, collecting more

consumer scalps on the concert warpath.

And Madison Square Garden is still feeling the effects of a Molly Hatchet stampede!

From here on the Hatchet veer south and then westward into 1980, with ultimate capitulation of Japan and Europe a foregone conclusion.

As a rallying point for radio, Molly Hatchet now announce the release of the provocative title cut of their new album,

"Flirtin' With Disaster," as their latest single. A more appropriate anthem for the 80's and indeed, for Molly Hatchet, would be exceedingly difficult to imagine.

They've got the cutting edge.

Molly Hatchet is "Flirtin' With Disaster" (and proud of it). Featuring the new title single. On Epic Records and Tapes.



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DIANA ROSS'

"The Boss." A hit single that went to the top of the disco charts and took the album of the same name to the top ten everywhere!



SMOKEY ROBINSON'S

"Cruisin'," a single equally at home on R&B, POP and AOR outlets has made Smokey's latest album, "Where There's Smoke..." his biggest solo success ever!



STEVIE WONDER'S

"Journey Through The Secret Life of Plants." Stevie has done it again! An album so innovative, Billboard magazine calls it "... the recording medium's 'Citizen Kane.'"

1979 HAS BEEN A BANNER YEAR FOR MOTOWN'S ARTISTS OF THE '70's!



COMMODORES

In 1969 nobody knew the name. In 1979 Commodores stands for the state of the art in POP/Rock/R&B musicianship! Their new album "Midnight Magic" has already produced two number one singles, "Sail On" and "Still," with an unprecedented third, "Wonderland," now heading for the top of the charts!



RICK JAMES

"Fire It Up," Rick's third album has shipped gold and is now heading for platinum! Surprised? We're not. Rick's first two albums each went well over platinum and are today strong catalogue sellers!



SWITCH

Three years ago this band was a dream in the minds of its members. In 1979, with their debut album "Switch" already platinum, "Switch II" was released. This second effort shipped gold and is heading straight for platinum with such hot singles as "Best Beat In Town" and their current hit "I Call Your Name!"



BONNIE POINTER

Bonnie's solo debut was a masterpiece. Paced by the fabulous update of "Heaven Must Have Sent You," Bonnie's first lp was the golden favorite of radio programmers coast to coast! Now her second album (also called "Bonnie Pointer") is striking gold with "I Can't Help Myself (Sugar Pie, Honey Bunch)," the single the whole industry is talking about!

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"FOOL IN THE RAIN,"
from their
multi-platinum album,
"In Through the Out Door."



ON SWAN SONG RECORDS

Distributed by Atlantic Records

Produced by Jimmy Page

Billboard Radio Action

Playlist Top Ad Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (12/12/79)

Top Add Ons-National

THE ROSE—Soundtrack (Atlantic)
IAN MCGILLAN—Troubadour (Mercury)
ROY SUNDHOLM—The Cheese Method (Polygram)
GARRISON AND VIKI DYKE—(H&H)

ADD ONS—The top four new discs added at the radio stations listed, as determined by station personnel.

TOP REQUESTS/AIRPLAY—The top requests registering the greatest listener requests and airplay, as determined by station personnel.

BREAKOUTS—Follow Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

- * TOP ADD ONS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- * TOP REQUEST/AIRPLAY**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- BREAKOUTS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)

Southwest Region

- * TOP ADD ONS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- * TOP REQUEST/AIRPLAY**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- BREAKOUTS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)

Midwest Region

- * TOP ADD ONS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- * TOP REQUEST/AIRPLAY**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- BREAKOUTS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)

Southwest Region

- * TOP ADD ONS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- * TOP REQUEST/AIRPLAY**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)
- BREAKOUTS**
- THE ROSE**—Soundtrack (Atlantic)
 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
 - STEVE DANIELS**—I'm Not Back (Real Gone)

Top Requests/Airplay-National

FOAM PATTY AND THE HEARTBREAKERS—Dance The Tapdances (Backbeat)
EAGLES—The Long Run (A&M)
LED ZEPPELIN—In Through The Out Door (Swan Song)
JETTERSON STARSHIP—Freedom At Point Zero (Giant)

- ADD ONS**—(See Chart Dept.)
- FOAM PATTY AND THE HEARTBREAKERS**—Dance The Tapdances (Backbeat)
 - EAGLES**—The Long Run (A&M)
 - LED ZEPPELIN**—In Through The Out Door (Swan Song)
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- TOP REQUESTS/AIRPLAY**
- FOAM PATTY AND THE HEARTBREAKERS**—Dance The Tapdances (Backbeat)
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 - EAGLES**—The Long Run (A&M)
 - LED ZEPPELIN**—In Through The Out Door (Swan Song)
 - JETTERSON STARSHIP**—Freedom At Point Zero (Giant)

National Breakouts

NO NUDES—Various Artists (A&M)
PINK FLOYD—The Wall (Columbia)
FRANK ZAPPA—Joe's Garage Act 1 & 2 (Zappa)
TONY BANKS—A Curious Feeling (Chama)

- ADD ONS**—(See Chart Dept.)
- NO NUDES**—Various Artists (A&M)
 - PINK FLOYD**—The Wall (Columbia)
 - FRANK ZAPPA**—Joe's Garage Act 1 & 2 (Zappa)
 - TONY BANKS**—A Curious Feeling (Chama)
- TOP REQUESTS/AIRPLAY**
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 - FRANK ZAPPA**—Joe's Garage Act 1 & 2 (Zappa)
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- ADD ONS**—(See Chart Dept.)
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 - THE ROSE**—Soundtrack (Atlantic)
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Netheast Region

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 - IAN MCGILLAN**—Troubadour (Mercury)
 - THE ROSE**—Soundtrack (Atlantic)
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WHO IS GEORGE DAVID WEISS AND WHAT DID HE EVER WRITE?



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Aid To Iran's Hostages Rallied By Broadcasters

LOS ANGELES—Several of the nation's leading music stations and music personalities have launched

SONGWRITER ASKS CARTER DISK KAYO

FAYETTEVILLE, N.C.—Back in June, R.B. Stone, who operates a commercial sign company here and used to make promotional records in connection with a nightclub he ran, sat down and wrote a song criticizing President Carter.

By August he had recorded the tune called "Peanuts To You" on his own Armadillo Records (not to be confused with another label, Armadillo) and was hoping to promote it and capitalize on Carter's slump in the polls.

Now he's advertising in Billboard urging DJs not to play the record. "We need to let the Iranians know we stick together. Now is not the time to be attacking the president," Stone says.

He says 400 singles have been shipped to radio stations and he hopes all will hold off on surplus until the Iranian crisis is settled. No records have been shipped to retail outlets, he says. Stone is still hopeful he can promote the record after the hostages have been returned from Iran.

their own diplomacy efforts in the Iranian crisis. These acts resemble the effort put into contests and promotions, but this drive has a more humanitarian thrust.

KMPX-AM air talent Robert W. Morgan here Dec. 5 launched a Christmas card drive in which he urged listeners to send holiday greetings to the hostages. The effort ends Tuesday (18) and is being done through Alex Pace, KMPX's correspondent in Iran, who apparently has been allowed to deliver mail to the hostages.

Working in conjunction with Morgan on this project are Don Imus at WNBC-AM New York, Kelly Van Dyke at WRKO-AM Boston and "Chicago" Schwartz at WIND-AM Chicago. Also participating are such Golden West outlets as KEX-AM Portland, KFSO-AM San Francisco and KVI-AM Seattle. KMPX is a Golden West station.

Stan Friedman, promotion director at KNUS-FM Dallas, last week delivered a message to Richard Petre who is in charge of the U.S. mission to the UN. The message, calling for a peaceful solution to the Iranian situation, was signed by 13,000 Dallas residents.

WBAP-AM Dallas has been giving away white arm bands to listeners who support the 50 American hostages being held in Iran. And WCXI-AM, another Golden West outlet, sponsored a candle light vigil for the hostages Dec. 5.

N.Y. WKTU-FM Retreating From Disco; New Sounds & New DJs

By DOUG HALL

NEW YORK—WKTU-FM, the station that started disco radio on its meteoric climb a little more than a year ago and in the process became the number one station in this market, has taken several steps to disassociate itself from disco and modernity.

The on-air line up is changed. A new program director, Paul Zarccone, is in place, and the word "disco" has been banned from its airwaves.

Zarccone, whose on-air name is J.D. Holiday, came over recently from arch rival WBLS-FM New York, which has also moved away from its close association from disco. Holiday and Dale Reeves are the new morning team which starts the day with a new on-air lineup.

Holiday and Reeves work from 6 to 10 a.m. and are followed by G. Keith Alexander, who had worked at WBLS, but came directly from WRBR-FM, the jazz outlet in the market. Alexander is on from 10 a.m. to 2 p.m.

He is followed by Paul, the only survivor from the "Disco 92" days, who has been moved from 6 to 10 p.m. to 2 to 6 p.m. Taking over the 10 to 10 p.m. slot is Rosko, another former WBLS DJ.

Bill "BK" Kirkland, another ex-WBLS staffer, handles the 10 p.m. to 2 a.m. slot and is followed by Guy



Billboard photos by Steve Friedman

New Lineup. Rosko, above, WKTU-FM evening jock, pauses during a broadcast, while, at right, Dale Reeves studies some copy for his morning drive show on WKTU with cohost J.D. Holiday.



Broadly from 2 to 6 a.m., who comes from WGN-AM Chicago.

In addition to this lineup, Al Bandiero, who until recently was heard on WXLO-FM New York, has joined the weekend staff.

Zarccone calls the move a format progressive urban contemporary and says "it has more urban appeal and a stronger personality" than the station previously did.

The Holiday and Reeves show certainly has more personality than its predecessor with Reeves functioning as a standup comic. Reeves does imitations and has created several characters such as sportscaster Humble Harpface and Disco Dick, who just moved to New York and has opened Studio 187c.

Of the music, Zarccone says that 50% of it has been changed from what was previously played. The station still has a strong disco sound, but Zarccone has "put in a lot more ballads. We now play Teddy Pendergast, the Commodores and Earth, Wind & Fire."

Zarccone also points out that "we broke Captain & Tennille's Do That To Me One More Time." That's not something you'd expect from an ethnic station.

When Disco 92 went on the air in July 1978, consultant Kent Burkhardt

(Continued on page 54)

DISCO TREND SLOWS, SAYS CONSULTANT

ATLANTA—While WKTU-FM New York is moving away from disco, Kent Burkhardt, the man who parlayed his work at WKTU into a syndicated consultancy with stations across the nation, has backed away from disco too.

Many of the stations consulted by Burkhardt earlier this year in a disco format have switched to Top 40. Burkhardt continues to consult many of those stations.

Among those still in the disco format are KRILY-FM Houston, KXTC-FM Phoenix, KSET-AM El Paso, KJIS-FM Los Angeles, WDMT-FM Cleveland and WKXS-FM Boston.

However, Burkhardt has advised these stations to phase the "disco" name out and has modified the format so they are playing "dance rock and ballads for relief."

Among the scrapped clients that have totally scrapped disco are WDRQ-FM Detroit, WMJX-FM Miami, WKXS-FM Indianapolis and WEZB-FM New Orleans. They have moved to Top 40.

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ICM

By DOUG HALL

NEW YORK—WYNY-FM Baltimore program director Denise Oliver, WDCY-AM Minneapolis p.d. Dan Halshurton and Watermark president Tom Rounds have been named to a steering committee to plan the 1980 National Assn of

Broadcasters Radio Programming Conference in New Orleans. The appointments mark the first time program directors and an associate NAB member have been named to a committee of the organization Rounds as head of a syn-

derator, is an associate member. NAB Radio Network executive vice president Dick Verne is chairman of this 10-member committee. The three new members succeeded WVQC-AM/WRTN-FM New Rochelle, N.Y., producer Bill O'Shaughnessy, RKO Radio president Dought Chase and KTRR-AM/KZNN-FM Rolla, Mo., president Bob McKune. Seven other members of the committee continued to serve from appointments last year.

named vice president and general manager of RAM Research succeeding founder of the research firm Jack McCoy, who moves up to chairman of the executive committee. Patton had been vice president of marketing at RAM for three years.

Farrell Levitt, who does weekends at WRLE-FM Long Branch, N.J., and fills in at WHE-AM Minicela, N.Y., will now also be handling on-air slots on WGBB-AM Freeport, N.Y. He succeeds Greg Monti, who has taken a position with National Public Radio in Washington.

NBC's country outlet WMAQ-AM Chicago moves away from music with the installation of a divorce lawyer show from 7 p.m. to midnight Monday through Friday. KDKB-FM Phoenix p.d. Sam Sinton has joined Burkhardt/Abrams/Michaels/Douglas (Burkhardt/Abrams has expanded its name) KDKB is a Burkhardt/Abrams Superstars AOR station.

Denny Somack, maddy personality at WYSP-FM Philadelphia, has been named by NBC's Source Network to produce a New Year's Day entertainment special. The show, "The News That Rocked '79" will be carried on more than 200 stations.

WNEW-AM New York jock William B. Williams was honored as man of the year at the Athens-nerous Blood Circulation Research Foundation dinner dance. A few days later Williams flew to Las

Vegas to MC Frank Sinatra's 64th birthday party.

Ted Steele, formerly of WBAL-AM Baltimore, returns to WVQB-AM Bel Air, Md., as morning man. He previously left the station to become a part owner of another local station. Bob Stevens moves to the station's 9 a.m. to noon slot. Operations manager and music director Jim Harrison handles the noon to 3 p.m. slot. Station manager C.C. Murphy takes over afternoon drive after stints at WEAM-AM Washington and WLPL-FM Baltimore.

WSB-AM Atlanta morning team Jim and Johi are the grand marshals of the Peach Bowl parade in Atlanta Dec. 31. KLUCF-FM Las Vegas is looking for a nighttime jock for four hours a night. Those interested should contact p.d. Dave Anthony at the station, P.O. Box 1505, Las Vegas, Nev. 89114.

Rick Stevens, who worked at WBCN-FM Boston, has joined KEYV-AM Provo, Utah, in a weekend job. Terry Brown has left his position as weekend man at KFMR-FM Fremont, Calif., and is looking for a new spot. He can be reached at 415-656-6672.

David Poller has been named director of sales and marketing at Bonville Broadcast Consultants. He has worked at such Bonvilleve stations as WCLR-FM Chicago, KMBZ-AM-FM Kansas City and KSL-AM Salt Lake City. New p.d. of WMSU-FM Hattiesburg, Miss. Bart Marantz is doing a new jazz program and needs service of jazz albums.



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Jack Roth has been appointed p.d. at KRRL-AM Los Angeles. He has a background in copy writing and freelancing for various radio stations. Jonathan Fricks has been named operations manager of KOKE-AM-FM Austin, Tex. He has a background in radio and the record industry and has worked as a radio operations manager at WMC-AM Memphis, KFOX-FM Los Angeles and WSAI-FM Cincinnati.

Jeff Clarke and Bill St. James have joined the staff of KINK-FM Los Angeles. Clarke, who has been in radio since he was 15, comes from KFI-FM Fresno and St. James is former p.d. at KQFM-FM Portland, Ore.

John "Records" Landecker, who has been handling the night shift on WLS-AM Chicago, moves to afternoon drive. He has been named Top 40 air personality of the year by Billboard. John Patton has been

Award T.D.; Says He's Quitting Radio

LOS ANGELES—It is somewhat ironic that one of two persons receiving L.A.'s top radio personality award Nov. 28 does not want to stay in radio. The award, given by the California Town Meeting Organization, a local civic group, went to KHJ-AM's Rick Dees and KIS-FM's Bruce Phillip Miller. Both handle the morning drive shifts at their stations. Both are working in other media besides radio at the moment. Miller is ready to make a change.

"I really love radio and it has been good to me," begins Miller, a 10-year veteran, the last six of which have been in radio. "There's a great deal of freedom. There's a time when you feel like you can't do anymore. Rather than be steamrolled by events, I'd rather keep my feet moving."

Over the next couple of years, Miller plans to phase out radio entirely in favor of acting, commercial announcing and continuing his current media besides radio and disco concerts. He feels it is becoming increasingly difficult to do creative radio.

"The difference between acting and radio is that, in acting, a director will say reach down and give me more. In a lot of radio today, the directors are 'give me a lot less,' he complains.

Dees and Miller, though receiving the same award, represent two different schools of broadcasting. Dees plays the hyperactive record spin, with a child's eye for the crazy, while Miller is calm and collected.

"Rick does a great job of being the morning personality at KHJ which is into a type of format structure which allows him to do those things,

I have to be a personality within a much tighter framework," states Miller. "There are so many different types of disciplines. I respect Rick for his work and I respect the other people in the industry who do that sort of program."

The format of KHJ does allow some freedom. "Within the framework of certain categories, we can play the songs we want to play," says Miller. "I would be frustrated if every song was programmed because then you really do become the boy in the tin suit pushing the buttons."

Having to be up for the morning 6 a.m. to 10 a.m. show, both literally and emotionally, is not always easy considering Miller spends his afternoons and nights involved in either disco promotion or acting.

"My greatest role today is acting awake at 6 a.m. There are certain mornings when it's a killer," admits Miller. "I have a love-hate relationship with mornings. The part I love is the part you're fresh and you're finished at 10."

"The part I hate is that you have to get up early in the morning and you have to consider your week's schedule because, sometimes, you're on the line. You have to get some sleep."

Another ironic twist is that Miller, who plans to leave radio, has survived some stormy years at KHJ.

"I've been in radio, I've seen three owners, four general managers, seven program directors and I stopped conducting 'program adjustments' at 20," says Miller. "L.A. is a highly competitive market and the changes I've agreed with, some of them haven't. But somehow the beat goes on."

CARY DABLING

Bubbling Under The HOT 100

- 101—YOU CAN GET OVER, Stephanie Mills, 70% (Glenview, Calif.)
- 102—WHEN YOU WALK INTO THE ROOM, Kala Bonell, Columbia 1-1130
- 103—BACK UP AGAINST THE WALL, Matti Rhylin, Sire, Polygram 239
- 104—ONLY TIME, Robert John, EMI America 8023
- 105—HOW HIGH, Salsoul Orchestra, Salsoul 1296 (RCA)
- 106—TAKIN' IT BACK, Breakwaters, EMI America 9130
- 107—GAMME SOME TIME, Ratale Cax & Probs (Glenview, Calif.)
- 108—NEW LINES ON LOVE, Soul II II The Terts, Atlantic 3676
- 109—BAD TIMES, Tavares, Capitol 4611
- 110—STAY WITH ME TILL DAWN, Judy Tuck, RCA 41133

Bubbling Under The Top LPs

- 201—PETER GERRARD, In The Studio, Sals 0119 (Glenview, Calif.)
- 202—REX SMITH, Forever, Columbia JC 35813
- 203—38 SPECIAL, Ready To Go! The Night, A&M 5F 4782
- 204—WHISKEYS, Happy Holidays To You, Sals 1296 (RCA)
- 205—WILSON PICKETT, I Want You, EMI America SW 17019
- 206—MARTIN LUTHER KING, Broken English, Island 10135-9570 (Warner Bros.)
- 207—GAMMA, Gamma, Elektra GE 219
- 208—REVER, Fever, Fontana F 5560
- 209—VARIOUS ARTISTS, On The Christmas Night, RCA 8134
- 210—ALAN BIRCHALL, Love Goes On, Sals 0119 (Glenview, Calif.)

Consulting Firms High On Top 40

Changing Musical Tastes No Headache to 4 Companies

By CARY DARLING

LOS ANGELES: Rapid fluctuations in popular musical tastes aren't bothering four major broadcast consulting firms which among them program nearly 300 Top 40 outlets in the U.S.

While settling down in popularity and a noted resurgence in ballads and rock these firms believe they can cope with the changes and, for the very essence of Top 40, continue to change.

"Top 40 is a mass appeal format. It's a potpourri of current popular records," says Dwight Douglas, a partner in the Burkhardt-Abramson-Michael-Douglas firm. "It has tapped all rock, jazz and disco crossover Top 40, it's a melting pot. We are in a position where we have to mirror the tastes." His company serves 20 Top 40 stations including KJRM-AM Seattle and KFUR-AM Amarillo.

Despite the proliferation of Top 40 stations with different slants, such as AOR or soft rock, Century 21's vice president and general manager Dave Scott says Top 40's main taste remains unchanged. "Because there are more competitors in the field, the tastes have changed, but a true Top 40 plays the most popular music and that hasn't changed," he states.

Century 21 serves approximately 100 Top 40 stations in small

and medium markets including WOOS-FM Canton, Ohio, and KTDY-FM Lafayette, La.

At Dallas' TM Products, which serves 115 Top 40 outlets, disco was never a major factor in programming. "We were never involved in disco per se," says Bob Harper, TM's rector of programming for Stereo Rock, the mass appeal division of his firm. "I don't think our volume has changed that much." Stations under TM are CJU-FM New Orleans, WBLN-FM Buffalo and WOHL-FM Louisville.

"We have always used disco that crossed over," notes Jack Crawford, radio programming consultant for Drake-Chenault. "We are conservative, playing only the legitimate mass appeal disco hits just as we play only the mass appeal country or rock hits. As a result, our stations are playing much less disco now than they were six or eight months ago."

Drake-Chenault has more than 40 stations including KOAQ-FM Denver, WZZM-FM Madison, Wis. and WATB-FM Baton Rouge.

Dave Scott of Century 21 is not as eager to write off disco. His firm still supplies a weekend disco show to its automated stations. He feels there is always a place for dance-oriented

music. "We knew the appeal of the format," he says. "What is disco? The definition has changed but it's a matter of semantics."

There's definitely less disco in the Top 40 than six months ago but you can't get to the extreme and avoid it. It's not the same ultra-shik, ultra-New York City sound that's getting play now but that's mainly due to the record companies and artists, not radio," he says.

As for the return to a rock sound all are being cautious. "There have been moves before. Going back to the 1960s, you had the Motown sound and the move away from it. You had the Onie Redding type of soul and the move away from it. There was the British invasion and the Irish Beat sound. The more things change, the more they stay the same," declares Scott.

"We're cautious with it," states Crawford of Drake-Chenault. "Only stations are playing Tom Petty, John Cougar, Black Sabbath and established Top 40 music."

As with disco, Douglas says his company tests some questionable or risky disks at its smaller markets. "To quote Ben Bradlee of the Washington Post, 'One source is not good enough'," he says.

"Because we have mass appeal, you only start to deal with something as it moves towards center," says Bob Harper of TM. "So we're watching rock."

Scott states Century 21 is moving into album rock programming. "As soon as disco came low and the, disco and anti-disco factions were strong. At that time, we were not into album rock radio to the degree we were in 1960."

There's the stereotype that people who are pro-album rock are anti-automation or anti-programming service. The one thing that's been proven is that album rock is one of the formats that really is similar as you go across the country and there are fewer local variations," he says.

Century 21 has already gone into AOR with KXFM-FM Santa Maria, Calif., and KKIC-FM Ashland, Ore. There is also a noted return to ballads in Top 40 programming. "The ballad has found new people, are looking for a song that says something," comments Douglas.

"There is a lot of slower material now," says Harper. "I don't know if it's an attraction to disco or not but."

"As Top 40 is getting into rock there'll always be a place for ballads. You have to have variety," comments Scott.

The length of playlists is something you can't get a fix on for the 1980s. "That's a phenomenon that fluctuates over the years. It's like fashion," states TMS Harper. "It depends on the competition," says Dwight Douglas. "It is determined by competing factors. With increased competition, you become tighter."

As for the future of Top 40 mass appeal radio in general, the general outlook is optimistic though Douglas feels stations have to follow certain guidelines involving the word "light." "It's not a specific approach has to be in key with with projected intent. Second, you have to know what music to play as well as not to play. And in promotion, the stations have to get away from the big money giveaways—taking the 15th caller to win a kazoo or whatever it happens to be," he explains jokingly.

Ad

Contemporary

These are the best selling singles of the week compiled from station air play listed in rank order.

| Rank | Week | Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|------|------|--|
| 1 | 2 | 7 |
| 1 | 2 | 7 |
| 2 | 1 | 13 |
| 3 | 3 | 9 |
| 4 | 7 | 6 |
| 5 | 4 | 8 |
| 6 | 13 | 6 |
| 7 | 5 | 7 |
| 8 | 3 | 8 |
| 9 | 10 | 10 |
| 10 | 15 | 9 |
| 11 | 6 | 8 |
| 12 | 8 | 5 |
| 13 | 12 | 14 |
| 14 | 11 | 11 |
| 15 | 16 | 10 |
| 16 | 11 | 11 |
| 17 | 18 | 4 |
| 18 | 4 | 6 |
| 19 | 25 | 5 |
| 20 | 17 | 14 |
| 21 | 20 | 9 |
| 22 | 21 | 14 |
| 23 | 22 | 26 |
| 24 | 23 | 5 |
| 25 | 24 | 7 |
| 26 | 28 | 2 |
| 27 | 29 | 5 |
| 28 | 29 | 6 |
| 29 | 31 | 5 |
| 30 | 32 | 6 |
| 31 | 26 | 7 |
| 32 | 34 | 4 |
| 33 | 27 | 14 |
| 34 | 36 | 10 |
| 35 | 37 | 3 |
| 36 | 28 | 8 |
| 37 | 38 | 2 |
| 38 | 40 | 2 |
| 39 | 41 | 2 |
| 40 | 42 | 6 |
| 41 | 39 | 5 |
| 42 | 36 | 6 |
| 43 | 35 | 5 |
| 44 | 41 | 2 |
| 45 | 42 | 2 |
| 46 | 47 | 2 |
| 47 | 46 | 2 |
| 48 | 40 | 2 |
| 49 | 42 | 3 |
| 50 | 42 | 3 |

Pro-Motions

LOS ANGELES: Epic's Cincinnati promotion man Tom Genetti and WEBN-FM Cincinnati co-sponsored the third annual Turkey Trek in Cincinnati Nov. 19. The trek is a benefit concert, held at Bogart's club, in which two persons are admitted for the price of one turkey. The birds are collected at the door and distributed by the Cincinnati Free Store to needy families for Thanksgiving. This year, Epic's Fabulous Poodles, pushing their new "Think Pink" album, were the featured act.

Genetti says Epic picked up the entire production and promo tab for the Fabulous Poodles' appearance including 16 60-second spots on WEBN, pork punches, Think Pink T-shirts, club decorations and local equipment rental.

Motown artist Vic Caesar, producer and composer for the group known as Cook County and its just released LP "Pinball Playboys," visited such Los Angeles stations as KJRM-FM and KACE-FM in week 3. This, in and of itself is not unusual though he is taking along two playboys "bunnies" in keeping with the album's title.

Program director Keith Udy of WINZ-FM Miami set up a Dec. 9 performance by Radio & Records artist Keith Hermap at the grand opening of a Peaches outfit and two Star talents, Robin Martin and Stu Grant, hosted the show.

Jean-Luc Ponty did a live on-air interview with WLIR-FM Garden City, N.Y., to coincide with his November 10 concert at the Palladium, in New York. Ponty also did a taped interview with Boston U.S.1's WBUR-FM in conjunction with an album giveaway. While in New York, Ponty did an on-air in-

terview with WVRV-FM New York. In Salt Lake City, Ponty did a live interview (on air) with KJRM-FM, to coincide with Ponty's appearance at the Univ. of Utah, Kimpure Hall, Nov. 21.

Virgin Records artist Noel did an interview with DJ Vinic Peruzzi at Boston's WKSX-FM to promote a new album, "A Merry Christmas and the Current Single," "Dancing Is Dangerous."

Boston's disco club, "Celebration," did a live broadcast on WOOS-FM starring the Ritchie Family and Noel who performed both sides of her current single, "Dancing Is Dangerous" and "They Night They Invented Love." This was interviewed by club DJ Joey lanolosa over the air.

ABC Show

Continued from page 30

highlights often played over music of the period. For example, former President Nixon was heard complaining that he had to reign over the House Corporation's "Rock The Boat."

While the show includes just about all the top hits of the decade based on trade charts, there are also a few additions such as "If You Could Read My Mind" by Gordon Lightfoot, which "would be wrong not to include" according to network programming vice president Dick Foreman.

After ABC assembled the top hits from the period, it took the selection process a subjective step further by checking with a number of key program directors around the country.

The result is a show which seems to have been put together by a contemporary sound, but Foreman maintains "that's just the way the music was in the past decade." DOUG HALL

Sauce

Chi Retailer

Intends To

Coach Kids

By JEAN WILLIAMS

LOS ANGELES—The television series "White Shadow" has triggered an idea to get musically inclined teenagers off the streets through talent contests and at the same time boost record sales.

So says George Daniels, owner of Chicago's George's Music Room and the newly opened Easy Records, both retail record outlets.

According to Daniels, the TV series' segment showing basketball players in the showers engaged in a "50-type doo-wop harmonizing session has spawned a resurgence of street corner singing groups.

"I see this as a positive reaction to the show. That's how a lot of our major groups got started," says Daniels. "But I want to take these kids off the streets, couple them with major acts and give them some direction."

The retailer has been involved with community teenagers for a number of years, maintaining that in the last seven years he has trained 15 youngsters to become retailers. "Seven of my proteges are now in Chicago," he says.

To garner help for his newest idea, he is seeking major recording artists who are willing to use winners of the talent contest as opening acts on their tours. Members of the Spinners are offering their assistance, among other artists.

"Many artists want to get closer to the people who buy their records. The artists I have spoken with all feel we are the music as the catalyst to help the kids," says Daniels.

"There are six high schools in the area," he continues, "and we're working through a local organization, Laverdine People's Planning & Action Committee, to get into the schools. We will try to have contestants from each school."

"The groups will be judged by nationally known performers, along with the audience and the winners will go on tour with the act."

He points out that he also is using his shops as instruments to draw youngsters who want to break into the music industry.

"I want to take these kids that they can be in the music industry without necessarily going on stage."

"Generally, kids walk away from the business side of the industry in

(Continued on page 86)

Billboard Hot 100 Singles

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*72PM Perimeter—single registering first on Perimeter—single progress this week

TITLE ARTIST

Label & Number (Dist. Label) (Publisher) (Composer)

1 11 DO YOU LOVE WHAT YOU FEEL—Bobby and Cheryl

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

8 ROCK WITH YOU—Jackson 5

(A&M) Epic 9-3679 (A&M) (A&M)

3 3 MOVE YOUR BODY—Boyz II Men

(A&M) Epic 9-3679 (A&M) (A&M)

4 2 I WANNA BE YOUR LOVER—Prince

(Paisley) Warner Bros. 9-3679 (Paisley) (A&M)

5 11 RAPPERS DELIGHT—Van Halen

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

8 7 SEND ONE YOUR LOVE—Stevie Wonder

(Tamla) Motown 660 (Tamla) (A&M)

7 16 LADIES NIGHT—Paul & Linda

(Mercury) Mercury 9-3679 (Mercury) (A&M)

8 12 SILENT—Commodores

(Sire) Sire 9-3679 (Sire) (A&M)

9 17 CRUISING—Smiley Robinson

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

17 1 PEANUT BUTTER—The Spinners

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

11 12 GUIDE—Phyllis

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

12 10 YOU KNOW HOW TO LOVE ME—Phyllis

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

15 9 SPARKLE—Coco

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

21 5 COME SOMETIME—Karyn White

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

19 10 I JUST TOUCHED LOVE—James

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

16 11 STRANGER—LTD

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

17 15 DONT LET GO—Bobby

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

40 4 FOREVER ME—Tina Turner

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

20 17 NOBODY KNOWS—Janelle & Simpson

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

25 13 THE SECOND TIME AROUND—Shalamar

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

22 8 NO MORE TEARS—The Spinners

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

26 7 IF YOU HEARD—Phyllis

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

23 8 LOVE GUN—Rick James

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

18 12 I CALL YOUR NAME—Sister

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

27 9 DEAN W—Bobby

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

26 10 EGO TRIPPING OUT—Warren G

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

28 7 ITS MY HOUSE—Diana Ross

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

24 15 I JUST CANT CONTROL MYSELF—Bobby

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

54 4 STEPPIN'—Janelle & Simpson

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

30 6 WHATS THE NAME—The Spinners

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

35 7 I WANT YOU FOR MYSELF—George

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

36 1 PULL MY STRINGS—Gladys

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

39 11 A SONG FOR DOBIE—Allyson

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

TITLE ARTIST

Label & Number (Dist. Label) (Publisher) (Composer)

44 5 SPECIAL LADY—Boyz II Men

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

42 6 WITCH DOCTOR—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

36 7 I JUST WANNA WANN—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

37 8 BE WITH ME—Tina Turner

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

57 4 I SHOULD LOVE—The Spinners

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

46 6 SO DELICIOUS—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

51 5 NOTATION—Bobby

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

41 7 I WANT YOU—Allyson

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

42 12 MELLOW, MELLOW RIGHT ON—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

43 23 KNEE DEEP—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

44 38 PARTY PEOPLE—Phyllis

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

45 13 I DONT WANT TO BE A FREEDOM—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

56 5 THE SWEETEST PAIN—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

47 7 RIGHT ON WAGON—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

48 45 LETS DANCE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

59 4 DO YOU WANNA MAKE LOVE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

60 5 DONT STOP THE FEELING—Bobby

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

51 34 ROLLER SKATE—Phyllis

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

52 53 MOON CHILD—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

53 6 I WANT YOU HERE WITH ME—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

54 5 SHOUT AND SCREAM—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

65 4 CANT STOP DANCING—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

66 4 YOU'RE SO GOOD TO ME—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

57 56 YOU CAN GET—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

58 5 WUNDERLAND—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

59 63 I NEVER SEEN A GIRL LIKE YOU—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

61 12 GET UP—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

62 12 I FOUND LOVE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

63 12 STAR—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

73 3 MY FEET KEEP POUNDING—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

74 3 HOW DO YOU KNOW IT WAS ME—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

75 3 HIGH SOCIETY—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

76 3 CESSIN' HOT—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

77 3 HALF A LOVE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

78 3 WHATS THE NAME—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

69 5 JUST BECAUSE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

TITLE ARTIST

Label & Number (Dist. Label) (Publisher) (Composer)

81 2 DONT TAKE IT AWAY—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

82 2 UNCLE SAM—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

75 6 TIT FOR TAT—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

84 2 PRINCE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

85 2 I'M CAUGHT UP—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

86 2 CATCHIN' UP ON LOVE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

87 2 I'M IN LOVE WITH YOU—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

88 2 ONLY MAKE BELIEVE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

79 3 I GET EXCITED—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

80 5 I NEED LOVE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

90 3 I JUST WANT YOUR GIRL—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

83 2 I CAN'T HELP MYSELF—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

84 2 I'VE BEEN IN—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

85 2 SET DOWN AND TALK TO ME—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

86 2 PLAY SOMETHING PRETTY—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

87 2 DISCDED TO DEATH—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

88 2 WHAT I WOULDN'T DO—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

89 2 WORKING MY WAY BACK TO YOU—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

90 2 MY LOVE DONT COME EASY—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

91 2 I'LL TELL YOU—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

92 2 STREET PLAYER—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

93 2 DOUSSE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

94 2 DEAT OF THE NIGHT—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

95 2 HIGH STEPPIN' UP—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

96 2 JUBILEE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

97 2 WEAR IT OUT—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

98 2 I BETCH DONT THINK—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

99 2 BREAKIN' THE PINK—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

100 3 NISE—Linda

(Atlantic) MCA 41-11 (Atlantic) (ACAP)

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Rapping Records Flooding Stores In N.Y. Market

By NELSON GEORGE

NEW YORK—The success of the Sugar Hill Gang's rapping deejay record "Rapper's Delight" on the disco and Hot 100 charts and the Fatback Band's "King Tim III" on the soul chart has had a twofold effect in the fad-conscious music market.

One, the field has been deluged with similar rapping records that vary in originality and quality. Two, it has led record buyers to explore other danceable recordings that feature rhythmic speaking voices over music.

At least 35 rapping deejay records "have appeared in New York record stores in the last month. Most are on small independent labels, created just to capitalize on the popularity of rapping."

The Manhattan-based independent label P&P has two 12-inch rap records on the market. "Spoonin' (Continued on page 53)



BIG NUMBERS—Gloria Gaynor receives a platinum record for 4 million copies of her Polydor single, "I Will Survive," during an appearance at the Valley Forge Music Fair in Devon, Pa. Making the presentation are Jim Powell of McDonalds restaurants and R. J. Lawrence, WCAM FM's program director out of Philadelphia.



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DECEMBER SPECIALS

Minimum 10 Per Title—No Exceptions

259

(4.98 Discos)

DENE GURRETT—WANT YOU WONT GO FOR LOVE
JENNE FLAHERTY—LATE NIGHT SUNDREAR
FRANCE—EMERGENCY—YOUR BODY BURN
FRIST CHOICE—MC
FRANCE JOLI—ISAC HAYES
ISAC HAYES—PLEASURE
MILLIE JACKSON—RAY, GOODMAN & BROWN
SUPER DISCO BREAKS 1 & 11

SPOONIN' GET—SPOONIN' RAP
WANT LIFE—CALCUT PA
WANT WHOLE—RHYTHM & RAP
DAVID HARRISON—FLAME IT
DAVID HARRISON—SECOND TIME AROUND
DAVID HARRISON—IT TO THE TOP
HEAT—HEATY DANCE

410

(7.98 LIST)

PETER BROWN
POKEY
ISAC HAYES—KOOL
FRIST CHOICE—MC
FRANCE JOLI—ISAC HAYES
ISAC HAYES—PLEASURE
MILLIE JACKSON—RAY, GOODMAN & BROWN
SUPER DISCO BREAKS 1 & 11

JOE SIMON
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION

425

(7.98 LIST)

KOOL & THE GANG
SMOKEY ROBINSON
BONNIE PONTER
JOE SIMON
TERMY WILLIAMS

JOE SIMON
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION
T-CONNECTION

475

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ELTON JOHN

735

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Slave Group 'Locked Into' R&B, Years For Variety

By PAUL GREIN

LOS ANGELES—Tays can be confining. Slave, a seven-man group from Dayton, is interested in cutting material ranging from straight rock to country, jazz and reggae, but feels locked into R&B.

"These are things we've been into for a long time," says Steve Washington, leader of the Cotton club. "But sometimes when you come in as a band, that's all they expect you to play."

Washington concludes that the group's fourth LP, "Just a Touch of Love," eschews the experimentation he longs for and sticks instead to the R&B/funk sound it has offered since its first LP went gold in June 1977.

"Since we hadn't been out for a while (the act hasn't performed live in almost 18 months) we thought we should first try to make a comeback in the R&B market."

Slave, broke by ICM, has long had big plans for its live show, including the use of 3-D animation and holography. "We started working on it," reports Washington. "But we never actually used it."

"We have used a lot of psychedelic effects and some video in a few of the shows, but we've never really done it the way we wanted. The way we're classified in the R&B market makes it hard to pull that off."

"We have to find somebody who really believes in the kind of stage show we want to do. Most everybody when they hear what we have in mind says, 'Who do you think you are—Led Zeppelin.'"

The reason for Slave's recent hiatus. "We pretty much slipped in 1978," says Washington. "Because the kind of music we were playing wasn't rock and wasn't rock, and lots of R&B stations weren't into it. So we decided to cool out and let this disco wave blow over."

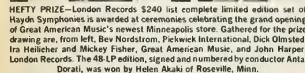
Washington acknowledges that the group's diversified tastes pose a challenge. "The problem that we're having," he says, "is that it's impossible to please everybody."

(Continued on page 78)

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| Chart | Week | Title | Label | Chart | Week | Title | Label |
|-------|------|---|----------|-------|------|-----------------------------|----------|
| 1 | 3 | MASTERMAN | Capitol | 1 | 3 | STREET LIFE | Columbia |
| 2 | 17 | OFF THE WALL | Atlantic | 2 | 17 | SECRET OMEN | Columbia |
| 3 | 6 | PRINCE | Capitol | 3 | 6 | THEY ARE A MYSTERY | Capitol |
| 4 | 5 | JOURNEY THROUGH THE SECRET LIFE OF PLANTS | Capitol | 4 | 5 | TWICE THE FIRE | Capitol |
| 5 | 2 | WINDY | Capitol | 5 | 2 | IN THE BEGINNING | Capitol |
| 6 | 7 | MIDNIGHT MAGIC | Capitol | 6 | 7 | THE BOSS | Capitol |
| 7 | 2 | ON THE RADIO—GREATEST HITS VOLUME ONE & TWO | Capitol | 7 | 2 | NO STRANGER TO LOVE | Capitol |
| 8 | 8 | LADIES NIGHT | Capitol | 8 | 8 | MARTIN | Capitol |
| 9 | 15 | IDENTITY YOURSELF | Capitol | 9 | 15 | ONE WAY FEATURING AL HUSSON | Capitol |
| 10 | 17 | WHERE THERE'S SMOKE | Capitol | 10 | 17 | LIVE AND UNSEEN | Capitol |
| 11 | 5 | YOU KNOW HOW TO LOVE ME | Capitol | 11 | 5 | TEDEY | Capitol |
| 12 | 11 | FIRE IT UP | Capitol | 12 | 11 | THE GAMES OF LIFE | Capitol |
| 13 | 2 | WE'RE THE BEST OF FRIENDS | Capitol | 13 | 2 | BONNIE PONTER | Capitol |
| 14 | 17 | PIZZAZZ | Capitol | 14 | 17 | HEARTBEAT | Capitol |
| 15 | 11 | UNCLE JAM WANTS YOU | Capitol | 15 | 11 | GAP BANO II | Capitol |
| 16 | 15 | RISE | Capitol | 16 | 15 | HERE'S MY LOVE | Capitol |
| 17 | 17 | ANGEL OF THE NIGHT | Capitol | 17 | 17 | ROBBY BLAND | Capitol |
| 18 | 6 | MASTER OF THE GAME | Capitol | 18 | 6 | HAPPY HOLIDAYS TO YOU | Capitol |
| 19 | 13 | DO NOT LET | Capitol | 19 | 13 | TOTALLY GORGEOUS | Capitol |
| 20 | 24 | JUST A TOUCH OF LOVE | Capitol | 20 | 24 | SO SOON WE CHANGE | Capitol |
| 21 | 25 | BIG FUN | Capitol | 21 | 25 | WHEN I FIND YOU LOVE | Capitol |
| 22 | 10 | PLEASURE | Capitol | 22 | 10 | TAKE IT HOME | Capitol |
| 23 | 23 | WITCH DOCTOR | Capitol | 23 | 23 | WINNER TAKES ALL | Capitol |
| 24 | 26 | DO YOU WANNA GO | Capitol | 24 | 26 | CHANCE'S GREATEST HITS | Capitol |
| 25 | 27 | STAY FREE | Capitol | 25 | 27 | IN THE PURSUIT OF | Capitol |
| 26 | 13 | ROUGH ROULERS | Capitol | 26 | 13 | POP GOES THE WEIR | Capitol |
| 27 | 27 | ROYAL RAPPERS | Capitol | 27 | 27 | LOVE IS BACK | Capitol |
| 28 | 25 | OVATION | Capitol | 28 | 25 | I'LL BE THINKING OF YOU | Capitol |
| 29 | 27 | LIVE! COAST TO COAST | Capitol | 29 | 27 | WHEN LOVE COMES CALLING | Capitol |
| 30 | 27 | BEST OF FRIENDS | Capitol | 30 | 27 | INSIDE IS LOVE | Capitol |
| 31 | 27 | DIORNE | Capitol | 31 | 27 | I WANT YOU | Capitol |
| 32 | 27 | DRENOUS RUSSELL | Capitol | 32 | 27 | THE WORLD WITHIN | Capitol |
| 33 | 27 | JAM | Capitol | 33 | 27 | THE WORLD WITHIN | Capitol |
| 34 | 27 | DRASS CONNECTION 5 | Capitol | 34 | 27 | THE WORLD WITHIN | Capitol |
| 35 | 27 | COME INTO OUR WORLD | Capitol | 35 | 27 | THE WORLD WITHIN | Capitol |
| 36 | 27 | THE MUSIC BANG 2 | Capitol | 36 | 27 | THE WORLD WITHIN | Capitol |
| 37 | 27 | GRANDSLAMTODDPO | Capitol | 37 | 27 | THE WORLD WITHIN | Capitol |

DECEMBER 22, 1979



By ALAN PENCHANSKY

Album sales patterns are indicative of the new emphasis on personality, says Munves. "These artists obviously are crossing over and getting out of the little ghetto of the classical thing," he points out.

Much of the orchestra's recent development stems from the arrival in 1976 of veteran conductor Antal Dorati as musical director. The city of Detroit and hometown sponsors like Ford, Chrysler, Bendix and Burroughs see its activities as important

A complete Beethoven "Fidelio," conducted by Knappertsbusch, in a three-LP boxed set will be part of the initial shipment.

The tour coincided with the release of Decca's world premiere recording of Richard Strauss's "The Egyptian Helen" by the orchestra. Future recording plans with Decca are already fixed. Though undisclosed, they will certainly include digital recordings.

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Rigidly Policed, Who Buffalo Concert Safe, Successful

By JIM BAKER

BUFFALO Only one night after 11 persons were trampled to death at the Who's concert in Cincinnati, Harvey and Corky's Productions doubled its security force here for an imposing 225 uniformed guards to make sure a similar tragedy does not occur.

The Who, after considering and rejecting cancellation of the remain-

der of its American tour, dedicated its Dec. 4 Memorial Auditorium concert to those who were killed and treated a sellout of 17,400 to one of the finest rock shows this city has ever seen.

But another impressive triumph was that realized by the promoters, who were confident a repeat of the Cincinnati tragedy was impossible here because all seats were reserved. In Cincinnati's Riverfront Coliseum, roughly half the 18,000 tickets for the soldout performance were for festival style of general admission seating—first come, first served.

"It was a completely different ballgame here," declares Eddie Tice, Harvey and Corky vice president. "There was no standing in line. We doubled security and stopped people a block away, as they pulled into parking lots. If they didn't have a ticket, they couldn't come any closer."

"We didn't take any chances whatsoever," Tice adds. "We knew everyone was watching Buffalo."

The Buffalo Police Dept. also was out in force to prevent any stampede. Commissioner James Cunningham even ordered a contingent including dogs onto the scene "to make sure we don't have a repeat here of the Cincinnati tragedy."

Outside the auditorium, easily in view was a large detail of motorcycle officers, traffic officers, the dogs and their masters, and a backup of the Tactical Patrol Unit.

Unlike Cincinnati, doors to the auditorium were opened nearly three hours before the concert's start, which was pushed back to 9:30.

While the first teens were entering the auditorium, the Who's and its entourage were still in their suburban hotel suite, registering they had left Cincinnati without making a statement on the tragedy.

"You try to convince yourself that it had nothing to do with us, but that would be a bit childish and a bit egotistic," said Pete Townshend, the British rock band's lead guitarist.

"We're a big part of rock'n'roll, so we feel partly responsible. It's going to be a bit of a tight tonight on stage."

Townshend said he hadn't slept since hearing about the tragedy. Bill Curbhshley, the Who's manager, said he was informed of the deaths only 25 minutes before the group was to perform and decided not to tell the band.

"There was a possibility that there'd be rioting if they didn't perform," Curbhshley said. "What would you do in that situation?" The fire chief thought it was essential to start the show. "I don't really know what to say. But why were only three doors open? Where was the whole security?"

Drummer Kenny Jones looked up when Curbhshley said the group considered cancelling its tour. But then the manager added that idea was "really negative" and Jones added "It would just be letting down all the kids. And it's not our fault. We weren't even there."

Singer Roger Daltrey also was clearly distressed. On the flight from Cincinnati, he told a reporter he would rather not get off the plane.

At the auditorium, after showing the tense crowd a seven-minute clip of the Who's new film, "Quadrophobia," Daltrey shared his feelings about the Cincinnati tragedy.

"We all know what happened yesterday," said Daltrey after taking the stage with a grim and menacing stare. "We're all sorry for those people and their families. We're totally shattered."

"But life goes on. We lost a lot of family yesterday. This show's for them." And then the band put the anxious at ease with "Substitute," beginning a raging 2½-hour set.

Conspicuously, the hand did not precede this performance with its usual sound check, which had reportedly triggered the stampede in Cincinnati when the pressing crowd outside the coliseum doors heard the music and thought the concert was starting.

Probing Of 11 Deaths

Continued from page 1

draw at least 5,000 persons indoors and 3,000 outdoors.

Castelli also pushed for a ban on unserved, festival seating in any facility with 2,000 or more permanent seats.

"I don't think there's any question we should ban festival seating," stated councilman Gerald Springer, adding he felt any law should include a waiver provision.

A second public hearing is slated for Tuesday (18). According to city mayor David Mann, the "purpose of the public hearings is to answer these questions: What could have prevented the Dec. 3 deaths? What should be contained in the proposed ordinances banning festival seating and increased police authority at major events? What other legislation and measures are needed?"

Mann also says the hearings "are intended to allow the fullest opportunities for concerned citizens, executives and others to express their thoughts, ideas and proposals to prevent any possible repetition of what happened at Riverfront Coliseum."

The official continues that if an event is soldout, there needs to be an alternative means of collecting tickets. There also needs to be an end to such problems as drugs, fireworks, risk clothing and alcohol. There's been lots of eye-winking at these events and they're not going to continue.

The task force on its own is looking into these areas: reviewing existing reports of past experiences relating to crowd control in this city where issues of public safety are involved and examining and ascertaining the effectiveness of current city policies and laws relating to crowd control and public gatherings.

The task force will be able to draw manpower from experts to develop a clear picture on what happened and what needs to be done.

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New Country Showcase For L.A.

By GERRY WOOD

NASHVILLE—Citing a "craving need" for such a facility, Chuck Lands, co-owner of the popular Rony in Los Angeles, plans to open a \$3 million country music-oriented club.

To be located at Sherman Way and Reseda in the San Fernando Valley area, the country music nite should be completed within three months.

The venue is being adapted for television location work, motion picture facilities and recording.

"This has everything I've always wanted in a club because it's the first time I've been able to build one from the ground up," comments Lands. The seating capacity of 1,000 will allow Lands to "get the top names in country music and showcase them properly."

Noting that two shows per night can accommodate a crowd of 2,000, Lands adds, "Now we can pay Las Vegas salaries." He has booked country crossover acts at the Rony, but that club's limited capacity normally precludes grosses that can attract the biggest names in the business.

Though he emphasizes that no one has yet been booked because the opening date is not firm, Lands is looking for acts the stature of Dolly

Parton, Linda Ronstadt, Rick Nelson and Glen Campbell. "There isn't any nightclub atmosphere on the whole West Coast to showcase these acts properly," claims Lands.

The need for such a facility and the recent growth of country music on the West Coast has Lands predicting a "tremendous future" for the country concert scene.

"Especially in this area, they're really turning out for concerts and in record stores," he says.

Named "Chuck Lands' Country Club," the venue will feature highly sophisticated sound and lighting systems. "We'll have a full range sound reinforcement system guided through a permanent in-house 24 pre-set computer board," explains Jerry Laidman, the audio and lighting designer.

Sound Chamber Audio, designed the audio and lighting systems, including a power generator capable of yielding 180,000 watts of lighting for filming ease.

The 25,000 square foot site cost (Continued on page 44)



PETER FAN—A young fan joins Tom Petty onstage at the Palladium Theatre in New York recently. After kissing Petty, left, she was escorted offstage by the security man in the background.

Bob Marley a Philosopher As Well As a Top Artist

By CARY DARGENT

LOS ANGELES—"This tour is different from the previous ones. It's about the fire and the struggle," says

Island artist Bob Marley of his current North American trek. "We are living in the judgment time."

These words sound strange coming from a music artist but Marley is no average music star. A member of the Rastafarian religion, which states that the West will destroy itself imminently and all blacks will return to the African homeland, Marley has survived much, including an assassination attempt several years ago.

His personal, spiritual and political survival—as well as that of his fellow Jamaicans and all Third World peoples—is documented on his LP titled just that, "Survival." It is oppression as he sees it which leads to his music.

"This is the source of the music. It comes from that. There is a greater force at work than music and that's where music comes from," he states.

The new album is much more political and militant than last year's "Kaya" which featured love songs. However, Marley sees no contradiction between his current hard-boiled militancy and his earlier romanticism.

Recalls Marley "People have to see what we're all about. There's more to us than just one thing. We're not just about this or that. That's what we showed with 'Kaya'."

Part of the American audience he wishes to reach is American blacks who have received reggae only. He believes this is due to the fact the music has been marketed to whites. "It's because you have a black store and a white store. What the record companies put in one, you don't have in the other. What they don't realize is that music is for all people," notes Marley.

On the current tour, he and his band are playing such large halls as UCLA's 12,000-seat Pauley Pavilion. However, he is also doing dates in such venues as Harlem's Apollo Theatre and Los Angeles' Rony. "There are people who want to see you and you have to play places large enough for them but like the small places," Marley notes.

Bluegrass Scores At Lincoln Center

NEW YORK—A capacity crowd turned out for a four-hour bluegrass extravaganza at Lincoln Center's Avery Fisher Hall Dec. 8.

Promoter Geoff Berra emceed the affair, which starred the Dirt Band's John McEuen, Doc Watson, Tex Logan, Ralph Stanley, Pete Rowan and mandolinist Brynna Bowers.

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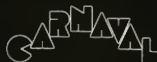
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music business could feel the same
way about their manager or I feel
about you. But then, you're such a
special person.

Thinking back over the years,
I can remember when your cool
approach and level headed wisdom
saved the day so many times.
Here to many more years of
getting the job done.

with my fonest gratitude and love.

Charlie Daniels

Starship's Tour Gaining Altitude

By ROMAN KOZAK

NEW YORK The Jefferson Starship is out on the road again. But without singers Grace Slick and Marty Balin it is a "new" band, says Paul Kantner, who first founded the Jefferson Airplane almost 15 years ago, and Bill Thompson, manager of the band.

And because it is a new band, it has had a problem common to most new bands—low ticket sales, at least at the outset of its 29-date tour of medium-sized halls booked by ICM.

"We had some problems selling

tickets," concedes Thompson. "Maybe we went out a bit too soon, before the album was released. But we had things set, the album was finished, and we were ready to go after 1½ years of not playing. We knew the initial [ticket] response wouldn't be good."

But with the release of the album, "I freedom At Point Zero," which has shot up to the top 20 within three weeks of shipment, and with greater acceptance of the band's more rock'n'roll style, and a new singer, Mickey Thompkins, crowds have picked up. Nevertheless Kantner says he is in no hurry to return to the "lifeless" arenas, where the band played its last tour.

Though the Airplane/Starship was among the first to establish the now pervasive trend of using women in rock, the band made a decision not to get another woman, because, both Kantner and Thompson say, "there is no replacing Grace."

And since this is a band not especially noteworthy for its long range planning, both say it is possible that Slick may return, as Balin once did after leaving the band for four years.

Jefferson Airplane was the first of the San Francisco bands to sign with a major record label in 1965 and it is still with that label RCA Records. It is a relationship that Thompson says is mostly good, but sometimes bad for the band.

It has been good because through the Airplane/Starship has had its commercial ups and downs through the years, it has always been one of the company's top five bands, which

meant that it always got the attention and support it needed. Even now, without two of its most famous members, RCA has stuck by the band, says Thompson.

"In my 10 years with the band I have been through five or six presidents here," adds Thompson, pointing out the disadvantages. "The problem is that as each new guy comes in a lot of people are changed within the structure of the company. It usually takes about six months for it all to get sorted out, and by then you get a new man. There is no sense of steadiness, though I think that now things are settled down a bit."

The Jefferson Starship is signed to RCA via its own Grant Records label, which Thompson says is now more or less moribund, though Jorma Kaukonen is still signed to it. Grant has now become more of a logo than a label.

For the future both Thompson

Country Showcase

• Continued from page 42

continues three bar areas, inclined seating with optional balcony viewing, eight dressing rooms, V.I.P. lounge, an overhead private seating area, 432 parking places, optional valet service and a menu that will feature steak, ribs and chicken.

Lands is personally handling all booking of the club, with Todd Lands serving as general manager. A remodel is planned for the opening night as soon as the date is finalized.

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Billboard

Top Boxoffice

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| Rank | Artist—Promoter, Facility, Dates VENUES/SEATING PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|--------------------------|---|--------------------------|--------------------------|-------------------|
| Arenas (6,000 To 20,000) | | | | |
| 1 | FLEETWOOD MAC/DANNY ODOM—Bayan Attractions, Forum, L.A., Calif., Dec 6 (3) | 42,359 | \$10.35 \$14.35 | \$560,560 |
| 2 | EARTH, WIND & FIRE—Bill Graham Presents, Colis- eum, Oakland, Calif., Dec 2-4 (3) | 36,589 | \$8.50 \$10.50 | \$363,641 |
| 3 | STYX/APRIL—Contemporary Productions, Checkerside, St. Louis, Mo., Dec 6 & 7 (2) | 31,450 | \$8.50 \$9.50 | \$291,442 |
| 4 | NEIL DIAMOND—Jerry Weintraub/Concerts West, Convention Center, Ft. Worth, Tex., Dec 10 | 13,894 | \$10-15 | \$201,985 |
| 5 | EARTH, WIND & FIRE—Lewy Gro Productions/Avon Attractions, Forum, L.A., Dec 8 | 15,896 | \$10.50 \$12.50 | \$187,495 |
| 6 | OUTLAWS/MOLLY HATCHETT—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec 7 | 19,567 | \$7.50 \$9 | \$150,562 |
| 7 | FLEETWOOD MAC/DANNY ODOM—Larry Valton Presents, Sports Arena, San Diego, Calif., Dec 9 | 11,748 | \$11.50 \$12.50 | \$143,270 |
| 8 | EARTH, WIND & FIRE—Bill Graham Presents, Cow Palace, San Francisco, Calif., Dec 5 | 14,010 | \$9.50 \$10.50 | \$135,284 |
| 9 | KENNY LOGGINS/TOM JOHNSON—Pace Concerts/Lewis Messner, The Summit, Montrose, Tex., Dec 9 | 8,350 | \$8.65 \$9.65 | \$78,750 |
| 10 | BARKATY/KOOL & THE GANG/PLEASURE/ROONEY WHITFIELD—Lewis Gary Productions, Municipal Aud., Kansas City, Mo., Dec 9 | 9,183 | \$7.50 \$8.50 | \$72,905 |
| 11 | GRATEFUL DEAD—Contemporary Productions, Kiel Aud., St. Louis, Mo., Dec 9 | 8,394 | \$7.50 \$8.50 | \$70,642 |
| 12 | OUTLAWS/MOLLY HATCHETT—Don Law Co., Civic Center, Portland, Me., Dec 9 | 9,300 | \$7.50 | \$69,331 |
| 13 | FOREIGNER/WET WILLIE/MILLIE WHITTE—Entertain- ment Hall, Johnson City, Tenn., Dec 7 | 8,500 | \$8 | \$67,541 |
| 14 | OUTLAWS/MOLLY HATCHETT—Don Law Co., Civic Center, Springfield, Mass., Dec 5 | 8,941 | \$8.50 | \$67,522 |
| 15 | FOREIGNER/WET WILLIE—Sound Society Productions, Civic Center, Huntsville, Ala., Dec 4 | 7,534 | \$7.50 \$8.50 | \$61,310 |
| 16 | ATLANTA RHYTHM SECTION/MOTHER'S FINEST/ ALMA—Albert Promotions, Civic Center, Savannah Ga., Dec 7 | 7,391 | \$7.50 | \$57,541 |
| 17 | FOREIGNER/WET WILLIE/38 SPECIAL—Entertain- ment Hall, Knoxville, Tenn., Dec 6 | 7,187 | \$8 | \$55,512 |
| 18 | BOB MARLEY & THE WALLERS/BETTY WHITTY—Feynman Presents, Arena, D.U. Denver, Co., Dec 5 | 5,398 | \$8.85 \$9 | \$46,401 |
| 19 | WATSON JENNINGS/THE CRICKETS—Entertain- ment Hall, R.C., Dec 4 | 5,676 | \$7.50 | \$42,296 |
| 20 | GRATEFUL DEAD—Sunshine Promotions/Monarch Entertainment, Convention Center, Indianapolis, Ind., Dec 7 | 5,123 | \$7.50 \$8.50 | \$38,579 |
| 21 | BARKATY/KOOL & THE GANG/PLEASURE—Feynman Presents/R'n B Productions/M.M. Civic Center, Monroe, La., Dec 9 | 5,059 | \$6.50 \$7.50 | \$35,658 |
| 22 | JEFFERSON STARSHIP/SWEETBOTTOM—Landmark Productions, Aud., Milwaukee, Wisc., Dec 4 | 4,341 | \$6-8 | \$34,804 |

Auditoriums (Under 6,000)

| | | | | |
|----|---|--------|----------------|-----------|
| 1 | GRATEFUL DEAD—Monarch Entertainment/JAM Uptown Theatre, Chicago, Ill., Dec 3 (3) | 13,143 | \$9.50 \$10.50 | \$130,272 |
| 2 | DAK FOGELBERG—Bill Graham Presents, Community Theatre, Berkeley, Calif., Dec 8 | 3,497 | \$7.50 \$9.50 | \$31,638 |
| 3 | JEFFERSON STARSHIP/SWEETBOTTOM—Landmark Productions, Swaney Aud., La Crosse, Wisc., Dec 6 | 3,693 | \$8 \$9.50 | \$29,189 |
| 4 | DAK FOGELBERG—Concerts West, Paramount Theatre, Portland, Ore., Dec 9 | 2,956 | \$8.50 \$9.50 | \$26,896 |
| 5 | KARLA BONOFF—John Bauer Concerts, Paramount Theatre, Seattle, Wa., Dec 9 | 2,823 | \$8 \$9 | \$24,955 |
| 6 | FIREBALL/STEVE ALONICH—Feynman Presents, Thunderbird Gym, Casper, Wyoming, Dec 7 | 3,169 | \$6 \$8 | \$21,385 |
| 7 | JEFFERSON STARSHIP/SWEETBOTTOM—Landmark Productions, Colos. Madison, Wisc., Dec 5 | 2,516 | \$8.85 \$9 | \$19,294 |
| 8 | KARLA BONOFF/STEVE FORRENT—John Bauer Concerts, Paramount Theatre, Portland, Ore., Dec 8 | 1,682 | \$6 \$9 | \$16,885 |
| 9 | RAINBOW GAMMA—Monarch Entertainment/Landmark Theatre, Syracuse, N.Y., Dec 8 | 1,337 | \$6.50 \$7.50 | \$9,883 |
| 10 | GAMMA/DICK DEERING—Monarch Entertainment, Aud., Theatre, Rochester, N.Y., Dec 7 | 1,165 | \$6.50 \$7.50 | \$8,470 |
| 11 | REX SMITH—Monarch Entertainment, Aud. Theatre, Rochester, N.Y., Dec 9 | 778 | \$6.50 \$7.50 | \$5,745 |
| 12 | PAT BENATAR/CIBOLARI—Sound Society Productions, Walden Aud., Conway, Ark., Dec 8 | 1,151 | \$2-94 | \$3,384 |

Talent In Action

SANTANA

Palladium, New York

There was nothing subtle about Santana's 10th anniversary celebration concert Nov. 25 rock banders through the solid house at the Citi Field. And the thunderous responses given 21 no miss selections served as testimony to the band's staying power, especially as a concert attraction.

Grateful they made up the bulk of this 2 1/2 hour program, the second of two performances. Of course, sturdy warhorses like "Black Magic Woman," "Gypsy Queen," "Soul Sacrifice" and "Europa" inspired their unrelenting excitement, packing an even mightier wallop.

But selections from "Marathon" — the band's latest Columbia release, also hit with much the same impact. The atmospheric "Aqua Warm" and "Lightning to the Sea" — with its heated guitar drum interplay — were given impressive de-bats.

The night piece band's mediocrity is polished, grinning one of the most exciting rhythmic drives offered by a group. Santana may have a limited bag of guitar tricks, but his emotionally intense attack did not let Santana's down.

Each of the three separate encores elevated the program's seventh pulse. The band's pop to cover of "She's Not There" moved over the crowd in a tidal wave of power, rhythm, rhythmic trade-offs and the arrangement's nervous guitar breaks.

But the surprise of the final encore was a blues-soaked "I Want You, She's So Heavy." The bluesy tone mixed with call and response between new vocalist Alexander I. Lightwood and Santana's wailing guitar and climaxed in a percussive barrage of drums, timbales and cymbals.

BOB BECHTOLD JR.

JETHRO TULL

Circus Auditorium, Santa Monica, Calif.

In a special benefit concert sponsored by KMET FM for UNICEF with tickets selling at a

flat \$25 per Nov. 16, the Tall band put on a 70-minute, one-hour and 47-minute show before a three-thousand-litred house.

The veteran on-price band seemed heavily on (Continued on page 46)

Signings

Pop band the Eighties in Newswire Records in Los Angeles. Singer/songwriter B. W. Stevenson put in with contemporary Christian label MCA/Songbird Records.

Los Angeles president of PDQ Records, takes over personal management of DIM Records' Johnny "Guitar" Watson. Watson's forthcoming LP will be released early next year, followed by a summer tour of the U.S. and Europe.

If you want the condenser microphone sound on stage, Electro-Voice gives you that option.

The PL76 and PL77 condenser cardioid microphones are fast becoming the number one choices of vocalists who want to make the "audio-condenser" sound a part of their act. Both mikes give you condenser performance in a package that compares with dynamic microphone durability. Their gutsy, bass-booming proximity effect adds presence to any voice. The PL76 is powered by a 4.5 volt battery. The PL77 is similar except that it is also phantom powerable. The "77's" output is 4 dB down from the "76's" to allow for more flexibility at the mixing board, and it has a recessed on/off switch that many sound men prefer.

For those desiring the more traditional dynamic sound, the PL91 and PL95 fit the bill perfectly. The PL91, with its mild bass-boost and clear highs, is a joy to work with. The PL95, the "pro's choice" in a dynamic cardioid, offers the best gain-before-feedback of any dynamic mike in the business — a test we invite you to make.

Electro-Voice also offers four superb instrument microphones. The PLS dynamic omni is the mike to use when high sound pressure levels are encountered, as you would find when mixing bass drums or amplified guitars, basses or synthesizers.

The PL6, with its patented Variable-D' construction gives you cardioid (directional) performance without up-close bass boost — perfect for mixing brass, reeds, percussion or piano. The PL11, even though it's a directional mike, maintains its response curve off axis. "Leaked" sound from off-axis instruments are faithfully reproduced — not colored in any way.



E-V's PL9 dynamic omni has one of the flattest frequency response curves in the business — from 40 to 18,000 Hz. And its small size lets you make instruments you couldn't get near with other mikes offering this performance.

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Talent Talk

Two Portland, Ore. crooners, have proven exactly for two: minor acts with **Kiss** and **Aerosmith** having to cancel shows recently. **Kiss** was dismayed by pyrotechnics while a was **Aerosmith** by Aerosmith.

The **Kiss** show at the Portland Coliseum was called off after Oregon fire marshal refused to issue a permit, despite appeals by **Fire Tech** Inc., a nationally licensed safety company which does the **Kiss** effects.

In the case of **Aerosmith**, concerts have also been cancelled in Hampton Va., Pittsburgh and Knoxville, after **Aerosmith's** **Steven Tyler** was told by a man there using who he Portland, Me. show. The remainder of the Portland can had to be cancelled.

A few facts: "Pop Music" is the first RIAA certified single in "Soy Records" (4 year old history "Fuel in the Rain," is the first Led Zeppelin single in more than 30 years. And the first LP of the 1970s will be "Live Through" on **Came Records** which will be released at 12.01 on New Year's Day.

It was **Philip O'Keefe** who played at the record "Burn The Dacca" party in the heat red hot. In addition, O'Keefe says he printed at his own expense copies of his new Polygram single "Burn The Dacca Down" to give to fans who brought dacca records to the party. These dacca records were then given away to charity, and not burned, continues O'Keefe.

Cher and **Cher** will host the seventh annual American Music Awards live from Los Angeles Jan. 18 on ABC. Put 3 p.m. Fifteen awards will be awarded in the pop-rock country and soul categories. **Dick Clark** is the executive director.

L.A.'s **Ray** played host to two benefit performances Nov. 27 and Dec. 6. The first show was a \$20 per ticket **Bob Marley** concert for the Sugar Ray Robinson Youth Foundation. Grossing \$6,500 for the foundation, the sold-out concert was attended by personalities including **Rolling Stone** **Ron Wood**, **Rita Coolidge**, **Jimmy Cliff** and **Jack Nicholson**.

Joining **Santana** onstage at the **Ray** at the Dec. 6 benefit, proceeds from which went to UNICEF's International Year of the Child 1979, were **Herbie Hancock** and **Al McKay** of **Earth, Wind & Fire**. That sold-out concert generated some \$4,000.

Veteran writer/producer **Benny Lagana**, best known for his work with the **Steve Gibbons Band**, ex **Runaway** **Joan Jett** and **Tommy James & The Shondells**, has cut his first record after 15 years behind the scenes.





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Continued from page 45

its never, less poignant material throughout. It also from a more raucous approach in its playing this week, which detracted somewhat from the group's patented subtle baroque touches, largely effected by leader Ian Anderson's expert touch on flute.

The first half hour was devoted entirely to material of the group's most recent *Chrysalis* LP, "Stormwatch," hammering home "Orion," "Daggs," "Warm Sparten" and the single "Home." That the audience reacted so enthusiastically to the latter's unaltered material—"Aqua-Lung," "Look As A Bird" and the eponymous number, "Locomotive Breath"—proved that concentrating on the new, while a bold stroke indeed, may not have been the most prudent one.

Backing Anderson instrumentally were: Bartomeo, Brannan, drums, which mid-set tabs enthralled the crowd; John Egan and David Palmer on keyboards; Brian Barre, guitar; and Dave Pegg, bass. The latter replaced the late John Glascock last spring when Glascock was forced to drop out due to a heart condition which proved fatal Nov. 18, just two days after the first day concert. Glascock was 27.

Sound, lighting and special effects were flawless. The onstage musical motif and showing the crowd with balloons and confetti at show's end went over well.

JOE L. PRICE

MANHATTAN TRANSFER

Masonic Auditorium, San Francisco

The veteran harmonies, whose spiffy, chafing and highly conspicuous style has all ways found a ready audience in the Bay Area, did two nights, Dec. 7 & 8, at this attractive Ball Room, drawing 60% 70% capacity each night.

As expected, the 20-song show (presented in two segments of 45 minutes and one hour) highlighted material from the latest Atlantic LP, "Exterminators." The show itself preserved the perhaps paradoxical approach of the album which presents a highly futuristic visual image of the group despite the fact that the emphasis is on older, almost reverently jazz material.

The proceedings began with a highly honed, blistering tour de force delivery of the leagily "Exterminators" opener "Birdland," composed by Weather Report's Joe Zawinul with lyrics by Joe Henderson.

This nine-song opening segment, which included a Janis Siegel solo on "This Love Of Mine," a Sargal lead on "Don't Let Go" and an Alan Paul lead on the four Top 5 classic "Body Don't Leave Me" ended with another jazz dazzer, "Four Brothers," certainly a most appropriate finale for the group.

The longer and more varied second segment opened with an instrumental statement of Bernard Hermann's "Twilight Zone" theme, which led into the Alan Paul penned "Twilight Zone." Other highlights included another venerable jazz piece, "Body And Soul," a charming and well executed comic monody by Hazzar as he imitates Eldorado Cadde, a dynamic fusion instrumental by the six-man backing band and "Candy," which got a strong response.

New member Cheryl Bentley, an equal by legacy, meddled replacement for Laurel Massa, lent energetic vocal and vocal support without taking any forefront roles.

The four performers, seasoned professionals that they are, were dazzling and satisfying throughout, but there is a problem in that they do not quite fulfill the intonations or directions that the album producers set up.

This is indicated by the fact that Alan Paul's Guide Patrols which is still a dramatic part of the show, as it has been for many years, and the closing songs are the equally tried and true "Opentor" and "Tuesco Luncheon."

Perhaps the group is trying to make a mildly prophetic statement that one from its 10th music will harken back to older, complexly layered material as a logical adjunct to advancing technology. Then again, perhaps it's just a confusion of images.

JACK McDONOUGH

PAT BENATAR

Rox, Los Angeles

It looks as if the '80s are going to be the decade in which women finally get a grip on rock'n'roll consciousness and find it back at their own. Benatar, a former singer and arranger country or easy listening with a heavy backbeat.

While Blondie's Deborah Harry has taken a bit of ground, there are plenty of contenders coming up right behind her, and a constant

Talent

Talent In Action

show here Nov. 19, Pat Benatar sang out an hour-plus 11-song challenge to go with rounds with the best of them.

Benatar's greatest asset is a powerhouse voice with range and grit that startled more than one audience member into open-mouthed submission. She also had some great material to work with: three Chinn/Chapman gems, John Cougar's "I Need A Lover," chestnuts from the Raspberries and Paul Pirelli, and the Raiders, and some promising compositions of her own with bassist Roger Davis.

The show did a really good job of the old and the third song, "I Need A Lover," which Benatar delivered with admirable hard-edge desperation Chinn/Chapman's "In The Heat Of The Night," was another high point, kicking off with a soul, will into from the band, a sort of story "Love Without Why," delivery from Benatar and an effective break from guitarist Neil Gorsuch.

We Live For Love "showcased Benatar's versatile command of the higher octaves, while "No You Don't" delivered her promise of aggressive gratification for all those in the audience "who ever loved someone who treated you like shit."

The problems with this show were twofold. Benatar needs to work on matching her stage presence, which was a little stiff, self-conscious and hesitant, to the vocal, which were none of the show. And the band, which was not, but carried away with itself and needs to lay back more and let the star of the show keep those electrically agitated up front where they belong.

SUSAN PETERSON

DAN FOGELBERG

Berkley Community Theatre

Berkley, Calif.

Fogelberg, presently touring behind his new Columbia album "Phoenix," delivered a two-hour, 24-song set to an early sellout house at the 3,600-seat venue. Dec. 6 playing solo and accompanying himself only on piano and six and 12-string guitar.

Fogelberg did not rely overly much on the "Phoenix" material but offered a wide range of songs from throughout his career, including his well-known "state songs" picturing feelings for Tennessee, Illinois and Colorado, also included were a short sharp pace-changer, from another writer, a brief bit of material from his 1978 collaboration with Tim Wessburg, and some casual guitar pieces, most notable of which was a rendition of a tune from the 1959 Brazilian film "Black Orpheus."

Fogelberg is a pleasant (and if sometimes obviously ingratiating) performer whose piano work is particularly attractive, but his songwriting, over-the-top dramatic call in parts and short through a wistful tone—are certainly among the wisest in the general world of rock and continually exhibit the worst faults of the "sentimental singer-songwriter" school.

The most egregious examples were a tune called "The Same Old Long Song" (identified as "Phoenix" mistake destined for the album) and an equally derided collection of clichés from "Phoenix" titled "Lover," cited by Fogelberg as "my own favorite song from the past three years."

These transparently romanticized images, coupled with Fogelberg's pop-oriented approach, Ultrasonic guitars and high tenor voice, yielded an impression like that achieved in Barbra Cartwright novels of being out on a wild swing off on a moorland midnight.

Of course, there is always a ready-made for such facile sentimentalized "poetry," and Fogelberg's audience—predominantly white females of college age—was it up and able for more. In fact, at times the performance had the ambience of a special weekend event at a society gathering.

Indeed, after the set closer, "Part of the Plan" (one of the few songs with any real substance) the fans rapidly called the singer back for two encores, one of them after the house lights had been turned up.

JACK McDONOUGH

Starship's Tour

Continued from page 44

Kantner and are looking to video. The mysterious object on the LP cover that the young boy, Thompson's son, is either a photograph or a representation of an RCA videodisk. In between shows Kantner is working to turn his science-fiction LP, "Blows Against The Empire," into either a novel or a screenplay, of backing a friend.

NO.1 ARTISTS OF THE YEAR



Billy Joel
Pop Male Vocalist
of the Year



Donna Summer
Pop Female Vocalist
of the Year
Disco Artist of the Year



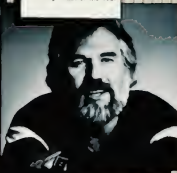
Chic
Soul Artist of the Year



Peaches & Herb
Pop Duo of the Year



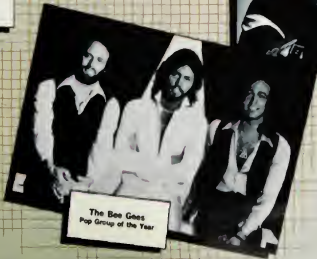
The Knack
New Pop Artist
of the Year



Kenny Rogers
Country Artist of the Year



Al Stewart
Adult Contemporary Artist
of the Year



The Bee Gees
Pop Group of the Year



The Crusaders
Jazz Artist of the Year



A full-page photograph of Donna King, a Black woman with voluminous dark hair, smiling broadly with her arms outstretched. She is wearing a white, long-sleeved, knee-length dress with a vibrant pink and green floral pattern. She is sitting on a large, dark brown, vintage-style suitcase. The background is a stylized, dark city skyline at night, with a deep purple and blue sky. The overall mood is celebratory and triumphant.

Donni-

With God, all things are possible...

you're a sister to be proud of

and you'll always be No. 1 to me.

Love you, Moo Moo

TALENT IN ACTION

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CREDITS: All Charts Under the Direction of Bill Wardlaw.
Editor: Earl Paige, Assistant Editor: Susan Peterson.
Art: Gribbitt Photo coordination: Shawn Hanley.

1979: THE GREAT ROCK/DISCO TITLE BOUT

By PAUL GREEN

1979 was a year of change in popular music, and that evolutionary process is reflected in Billboard's year-end charts. Rock's strong resurgence after a lengthy disco cycle is reflected in the posting of Dire Straits, Joe Jackson and Rickie Lee Jones as the top new album group, male and female performers of the year, replacing 1978 newcomer champs the Village People. Peter Brown and Evelyn "Champagne" King. The rock upswing also factors in the awards sweep made by the Knack, whose "My Sharona" was the clamor call of the new music when it hit No. 1 in August. That song is the year's top single, while the Knack is the top new act (albums and singles combined) and its producer, Mike Chapman, is No. 1 in his field.

Chapman has two other records in this year's top 30: Blondie's "Heart of Glass," one of the first rock/disco fusion hits, and Suzi Quatro & Chris Norman's slick duet "Stumblin' In."

The return of rock is also seen in the fact that the year's top 20 albums include product by such new or recently emerging groups as the Cars, Blondie, the Knack, Cheap Trick and Van Halen, as well as such veteran acts as the Doobie Brothers, Supertramp, Styx and Bob Seger & the Silver Bullet Band.

The preponderance of disco in the first half of the year is reflected in that seven of the year's top 10 singles have a strong dance hook, up from three in the top 10 last year. Donna Summer emerges as the top pop female artist after finishing second the past two years to Linda Ronstadt. Summer is also the year's top overall singles artist—the first female to top the prize since Diana Ross in 1976.

Billie Joel is the top overall album artist—the first solo act to win since Elton John in 1975. Aerosmith, Fleetwood Mac and the Bee Gees took the prize the past three years.

Joel is also the top male artist, up from last year when he finished third behind Andy Gibb and Barry Manilow. Joel is the male album winner, while Rod Stewart nabs the male singles artist prize for the second time in three years.

And Joel's "52nd Street" is the year's top album, giving him the crown he narrowly missed last year when "The Stranger" finished fourth.

The Bee Gees repeat their 1978 win as top overall pop group, though Chic replaces the trio as top pop singles group, while the Cars take the album group title.

Top duo on both singles and albums is Peaches & Herb, replacing 1978 champs Steely Dan.

Columbia repeats as top pop album label and regains the top pop singles crown for the first time since 1974, after being bested, in turn, by Capitol, Warner Bros. and RSO.

Columbia was the No. 1 label in both soul singles and albums in 1978, but this year relinquishes both titles to Warner Bros. It's a big breakthrough for WB, which wasn't even in the top 10 on either tally as recently as 1975. The takeover was accomplished on the strength of Funkadelic, Ashtara & Simpson and Chaka Khan.

But the year's top soul act is Atlantic's Chic, which makes a clean sweep of the R&B awards, hauling in top album ("C'est Chic") and top single ("Good Times") in addition to being cited as top act in both categories. Chic helps Atlantic climb to number two in the soul albums and singles label tallies—it's strongest year since 1975, when it topped both charts. And Chic's musical kingly, Bernard Edwards and Nile Rodgers, finish second only to Mike Chapman on the pop producer listing.

In country, Kenny Rogers is top overall artist and top album artist, helping UA to dethrone RCA as top country album label

after many consecutive wins. Rogers' "The Gambler" is also the year's top country LP. Willie Nelson is the top country singles artist, with RCA retaining its perennial championship as top country singles label.

The crossover connection is seen in the naming of Anne Murray's "Just Fall in Love Again" as top country record. It's also fifth on the adult contemporary list.

Adult contemporary saw big changes in 1979, as what were once middle-of-the-road stations incorporated more mainstream album-oriented sounds. This is best seen by the naming of disks by Al Stewart ("Time Passages") and Poco ("Crazy Love") as the top adult contemporary hits of the year. The top label in the field is again Columbia.

Columbia is also No. 1 again in jazz, though MCA comes out of nowhere to finish number two, based on the fact that it has the year's top act and top album with the Crusaders and "Street Life."

Chuck Mangione was top jazz artist last year. George Benson won the two years before that. Benson is this year's top male jazz artist, Angela Bofill takes the female prize, replacing Bobbi Humphrey.

Casablanca is the top disco label for the third straight year, paced by the fourth consecutive award to Donna Summer as the year's top disco artist. Summer and Chic repeat their one-two finish in the disco record category with "Hot Stuff" and "Le Freak." They were one two last year with "Last Dance" and "Dance, Dance, Dance." "Everybody Dance."

London is a repeat winner as top classical label, while Savoy continues its unbroken win streak in gospel. But for the second time in three years, the top gospel album is by Walter Hawkins & The Love Center Choir on Light. "Love Alive II" replaces the 1977 gospel win of "Love Alive."



The success of our artists

#1 Pop Male Artist:

Billy Joel

#1 Pop Album:

"52nd Street"

#1 Pop Album Artist:

Billy Joel

#1 Country Single Artist:

Willie Nelson

#1 Pop Male Album Artist:

Billy Joel

With artists like ours, nine #1 awards and thirteen #2

Columbia



reflects on us.

**#1 Pop Single Label:
Columbia**

**#1 Pop Album Label:
Columbia**

**#1 Adult Contemporary Label:
Columbia**

**#1 Jazz Label:
Columbia**

and #3 awards isn't very surprising—just very satisfying.

Records

TOP ARTISTS OF THE YEAR

TOP OVERALL MALE ARTISTS

HOT 100 & TOP LPs COMBINED

1. BILLY JOEL (6) Columbia
2. BEE GEES (5) RSO
3. CARS (6) Elektra
4. EARTH, WIND & FIRE (3) Columbia, (4) ARC/Columbia
5. DOOBIE BROTHERS (4) Warner Bros.
6. VILLAGE PEOPLE (7) Casablanca
7. VAN HALEN (4) Warner Bros.
8. KENNY ROGERS (7) United Artists
9. SUPERTRAMP (5) A&M
10. THE KNACK (3) Capitol
11. ROD STEWART (3) Warner Bros.
12. DIRE STRAITS (4) Warner Bros.
13. FOREIGNER (7) Atlantic
14. LITTLE RIVER BAND (5) Capitol, (1) Harvest
15. BARRY MANILOW (6) Arista
16. TOTO (4) Columbia
17. POCO (2) MCA, (1) ABC
18. CHUCK MANGIONE (3) A&M, (1) Mercury
19. BAD COMPANY (4) Swan Song
20. JACKSONS (2) Epic, (1) Columbia
21. CHICAGO (6) Columbia
22. G.Q. (3) Arista
23. NEIL YOUNG (3) Reprise
24. ERIC CLAPTON (4) RSO

25. RICK JAMES (6) Gordy
26. THE WHO (4) MCA, (1) Polydor
27. KANSAS (5) Kirschner
28. GERRY RAFFERTY (6) United Artists
29. ELTON JOHN (5) MCA
30. GEORGE THOROGOOD (1) Rounder, (1) MCA
31. BLUES BROTHERS (3) Atlantic
32. WILLIE NELSON (2) Columbia, (1) RCA
33. SYLVESTER (5) Fantasy
34. BOSTON (5) Epic
35. WAYLON JENNINGS (3) RCA
36. AL STEWART (3) Arista
37. JOHN STEWART (3) Arista
38. DR. HOOK (5) Capitol
39. EDDIE MONEY (6) Columbia
40. GINO VANELLI (3) A&M
41. CHARLIE DANIELS BAND (2) Epic
42. MARSHALL TUCKER BAND (2) Warner Bros., (1) Capricorn
43. QUEEN (4) Elektra
44. SPYGLASS GIYRA (2) Infinity
45. RAYDIO (2) Arista
46. SANTANA (5) Columbia
47. FOX (4) Dash
48. JOE JACKSON (2) A&M
49. TEDDY PENDERGRASS (3) P.I.R.
50. TED NUGENT (3) Epic

TOP OVERALL NEW ARTISTS

HOT 100 & TOP LPs COMBINED

1. THE KNACK (3) Capitol
2. DIRE STRAITS (4) Warner Bros.
3. SISTER SLEDGE (3) Atlantic
4. GQ (3) Arista
5. RICKIE LEE JONES (3) Warner Bros.
6. JOE JACKSON (2) A&M
7. AMI STEWART (3) Arista
8. ANITA WARD (2) Juana
9. INSTANT FUNK (2) Salsoul
10. POLICE (2) A&M
11. REX SMITH (2) Columbia
12. STEPHANIE MILLS (2) 20th Century
13. TRIUMPH (3) RCA
14. BLACKFOOT (3) Atco
15. McFADDEN & WHITEHEAD (2) P.I.R.
16. ROCKETS (3) RSO
17. BELL & JAMES (2) A&M
18. NICK LOWE (2) Columbia
19. MCGUINN, CLARK & HILLMAN (2) Capitol
20. ANGELA BOFILL (2) GRP (Arista)
21. PATRICK HERNANDEZ (2) Columbia
22. BRAM TCHAIKOVSKY (2) Polydor
23. BILLY THORPE (1) Polydor
24. SNIFF 'N' THE TEARS (2) Atlantic
25. MOLLY HATCHET (2) Epic

TOP OVERALL FEMALE ARTISTS

HOT 100 & TOP LPs COMBINED

1. DONNA SUMMER (7) Casablanca
2. ANNE MURRAY (6) Capitol
3. OLIVIA NEWTON-JOHN (5) MCA, (1) RSO
4. SISTER SLEDGE (3) Atlantic
5. BARBARA STREISAND (3) Columbia
6. GLORIA GAYNOR (4) Polydor
7. RICKIE LEE JONES (3) Warner Bros.
8. POINTER SISTERS (4) Planet
9. LINDA RONSTADT (4) Asylum
10. DIANA ROSS (3) Motown
11. NICOLETTE LARSON (3) Warner Bros.
12. EVELYN "CHAMPAGNE" KING (5) RCA
13. DOLLY PARTON (6) RCA
14. AMI STEWART (3) Arista
15. ANITA WARD (2) Juana
16. DIONNE WARWICK (2) Arista
17. ALICIA BRIDGES (3) Polydor
18. CHER (4) Casablanca
19. MELISSA MANCHESTER (4) Arista
20. STEPHANIE MILLS (2) 20th Century
21. CHAKA KHAN (2) Warner Bros.
22. EMMYLOU HARRIS (2) Warner Bros.
23. SUZI QUARTZ (4) RSO
24. MAXINE NIGHTINGALE (2) Windsong
25. A TASTE OF HONEY (4) Capitol
26. MINNIE RIFTER (1) Capitol
27. CRYSTAL GAYLE (4) United Artists, (2) Columbia
28. ANGELA BOFILL (1) GRP/Arista
29. PATTI SMITH (2) Arista
30. JONI MITCHELL (1) Asylum
31. LINDA CLIFFORD (2) RSO
32. BONNIE POINTER (3) Motown
33. JONES GIRLS (2) P.I.R.
34. TANYA TUCKER (2) MCA
35. CARLY SIMON (3) Elektra
36. JUDY COLLINS (2) Elektra
37. NATALIE COLE (2) Capitol
38. BETTY WRIGHT (2) Alston
39. JENNIFER WARNES (3) Arista
40. PHYLLIS HYMAN (1) Arista
41. TEENA MARIE (1) Gordy
42. NAUREEN MCGOVERN (3) Warner/Curb
43. BARBARA MANDRELL (3) MCA, (2) ABC
44. LOUISE GOFFIN (1) Asylum
45. ST. TROPEZ (2) Butterfly
46. MELBA MOORE (2) Epic
47. FRANCE JOLI (2) Prelude
48. THE ROCHES (1) Warner Bros.
49. BETTE MIDLER (2) Atlantic
50. BRENDA RUSSELL (2) Horizon



Donna Summer
No. 1 Female Pop Artist



The Knack
No. 1 New Pop Artist



Billy Joel
No. 1 Male Pop Artist

THANKS,
FOR A
GREAT YEAR!

MIKE CHAPMAN

TOP ARTISTS OF THE YEAR

POP COUNTRY

Peaches & Herb
No. 1 Pop Duo

Bee Gees
No. 1 Pop Group

Chic
No. 1 Soul Artist

Kenny Rogers
No. 1 Country Artist

TOP OVERALL POP GROUPS

HOT 100 & TOP LPs COMBINED

1. BEE GEES (5) RSO
2. CARS (6) Elektra
3. EARTH, WIND & FIRE (3) Columbia
4. STYX (7) AM
5. CHIC (6) Atlantic
6. DOOBIE BROTHERS (4) Warner Bros.
7. VILLAGE PEOPLE (7) Casablanca
8. VAN HALEN (4) Warner Bros.
9. SUPERTRAMP (5) A&M
10. THE KNACK (3) Capitol
11. DIRE STRAITS (4) Warner Bros.
12. BLONDIE (5) Chrysalis
13. FOREIGNER (7) Atlantic
14. CHEAP TRICK (5) Epic (1) EMI America
15. LITTLE RIVER BAND (5) Capitol (1) Harvest
16. TOTO (4) Columbia
17. POCO (2) MCA (1) ABC
18. LED ZEPPELIN (4) Swan Song (4) Atlantic
19. BOB SEGER & SILVER BULLET BAND (3) Capitol
20. BAD COMPANY (3) Swan Song (1) Atlantic
21. SISTER SLEDGE (3) Atlantic
22. JOURNEY (6) Columbia
23. WINGS (4) Columbia (3) Capitol
24. COMMODORES (7) Motown
25. JACKSONS (2) Epic (1) Columbia

TOP OVERALL POP DUOS

HOT 100 & TOP LPs COMBINED

1. PEACHES & HERB (4) Polydor/MVP
2. BLUES BROTHERS (3) Atlantic
3. ASHFORD & SIMPSON (3) Warner Bros.
4. FOGELBERG & WEISBERG (2) Full Moon/Epic
5. MCFADDEN & WHITEHEAD (2) P.I.R.
6. BELL & JAMES (2) A&M
7. ENGLAND DAN & JOHN FORD COLEY (2) Big Tree
8. WILLIE & LEON (1) Columbia
9. BARBRA STREISAND & NEIL DIAMOND (1) Columbia
10. CAPTAIN & TENNILLE (3) A&M (1) Casablanca
11. SUZI QUATRO/CHRIS NORMAN (1) RSO
12. KENNY ROGERS & DOTTIE WEST (1) United Artists
13. BROTHERS JOHNSON (1) A&M
14. DARYL HALL & JOHN OATES (1) RCA
15. DONNY & MARIE (2) Polydor
16. GREY & HANKS (2) RCA
17. HERBIE HANCOCK & CHICK COREA (1) Columbia
18. KRIS KRISTOFFERSON & RITA COOLIDGE (1) A&M
19. PINK LADY (1) Elektra/Curb
20. BELLAMY BROTHERS (1) Warner/Curb

TOP OVERALL COUNTRY ARTISTS

COMBINED SINGLES & LPs

1. KENNY ROGERS (8) United Artists
2. WILLIE NELSON (6) Columbia (3) RCA (2) Lone Star (2) United Artists
3. WAYLON JENNINGS (7) RCA
4. CRYSTAL GAYLE (6) United Artists (2) Columbia
5. ANNE MURRAY (5) Capitol
6. OON WILLIAMS (4) MCA (2) ABC
7. DOLLY PARTON (4) RCA
8. BARBARA MANDELL (5) MCA (1) ABC
9. STATLER BROTHERS (9) Mercury
10. RONNIE MILSAP (6) RCA
11. OAK RIDGE BOYS (4) MCA (3) ABC (1) Columbia
12. EDDIE RABBITT (5) Elektra
13. THE KENDALLS (7) Ovation
14. JOHN CONLEE (4) MCA (1) ABC
15. CONWAY TWITTY (5) MCA
16. KENNY ROGERS & DOTTIE WEST (5) United Artists
17. CHARLEY PRIDE (5) RCA
18. EMILYLOU HARRIS (6) Warner Bros.
19. T.G. SHEPPARD (5) Warner/Curb
20. DAVE AND SUGAR (6) RCA
21. MEL TILLIS (6) MCA (1) Elektra
22. BELLAMY BROTHERS (4) Warner/Curb
23. ELVIS PRESLEY (7) RCA
24. JIM ED BROWN & HELEN CORNELIUS (5) RCA
25. GENE WATSON (6) Capitol
26. MOE BANDY (6) Columbia
27. MERLE HAGGARD (6) MCA (2) Capitol
28. TANYA TUCKER (3) MCA
29. RAZZY BAILEY (5) RCA
30. BILLY "CRASH" CRADDOCK (5) Capitol
31. LARRY GATLIN (4) Monument (2) Columbia
32. MARGO SMITH (6) Warner Bros.
33. RANDY BARLOW (6) Republic
34. CHARLIE RICH (1) Elektra (3) United Artists (3) Epic
35. SUSIE ALLANSON (4) Elektra/Curb (1) Warner/Curb
36. MICKY GILLEY (5) Epic
37. CRISTY LANE (3) LS (2) United Artists
38. GLEN CAMPBELL (5) Capitol
39. JOE STAMPEL (6) Epic
40. JOHNNY RODRIGUEZ (3) Epic

TOP OVERALL SOUL ARTISTS

COMBINED SINGLES & LPs

1. CHIC (6) Atlantic
2. PEACHES & HERB (4) Polydor/MVP
3. DONNA SUMMER (6) Casablanca
4. TEDDY PENDERGRASS (5) P.I.R.
5. SISTER SLEDGE (4) Colton
6. RICK JAMES (5) Gordy
7. SWITCH (6) Gordy
8. EARTH, WIND & FIRE (3) Columbia (3) ARC/Columbia
9. BARRY WHITE (5) 20th Century (3) Unlimited Gold
10. FUNKAOELIC (5) Warner Bros
11. G.Q. (3) Arista
12. ASHFORD & SIMPSON (5) Warner Bros.
13. EVELYN "CHAMPAGNE" KING (5) RCA
14. THE JACKSONS (3) Epic
15. MICHAEL JACKSON (3) Epic
16. BAR KAYS (5) Mercury (2) Stax
17. CON FUNK SHUN (6) Mercury
18. ANITA WARD (3) Juno
19. CHERYL LYNN (3) Columbia
20. INSTANT FUNK (3) Salsoul
21. PARLIAMENT (3) Casablanca
22. LTO (7) A&M
23. PEARO BRISON (5) Capitol
24. CAMEO (5) Chocolate City
25. COMMODORES (6) Motown
26. FOXY (5) Dash
27. CHAKA KHAN (3) Warner Bros.
28. ROSE ROYCE (6) Whitefield
29. VILLAGE PEOPLE (5) Casablanca
30. BOBBY CALDWELL (4) Clouds
31. CHUCK BROWN & THE SOUL SEARCHERS (3) Source
32. ISLEY BROTHERS (5) T-Neck
33. GAP BAND (3) Mercury
34. GLORIA GAYNOR (5) Polydor
35. SYLVESTER (5) Fantasy
36. RAYDIO (3) Arista
37. MINNIE RIPTON (3) Capitol
38. MAZE (4) Capitol
39. K.C. & THE SUNSHINE BAND (6) TK
40. GENE CHANDLER (4) Chi Sound/20th Cen.

62.1%

**OF BILLBOARD CHART POSITIONS
DURING 1979 WERE BMI LICENSED, INCLUDING
THESE BILLBOARD YEAR-END AWARD WINNERS:**

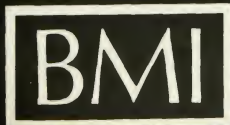
AMANDA
BAD GIRLS
C'EST CHIC
CRAZY ARMS
DIM ALL THE LIGHTS
GOOD TIMES
HOT STUFF
I JUST HAD TO FALL IN LOVE AGAIN
I WANT YOUR LOVE

LE FREAK
MY FORBIDDEN LOVER
RING MY BELL
RISQUE
SIEMBRA
STREET LIFE
SWEET MEMORIES
THERE'LL BE NO TEARDROPS TONIGHT
WHISKEY RIVER
WILL YOU REMEMBER MINE

**AND THESE BMI -AFFILIATED BILLBOARD
YEAR-END AWARD WINNERS:**

THE BEE GEES
THE CARP
CHIC
JAMES CLEVELAND
WILLIE COLON
CRUSADERS
BIG AL DOWNING
BERNARD EDWARDS
HOUSE OF GOLD MUSIC, INC.
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WILL JENNINGS
ROBERT JOHN

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What the world expects from
the world's largest music licensing organization.

TOP SINGLES OF THE YEAR

1



The Knack
No. 1 Pop Single:
My Sharona

Columbia
No. 1 Pop Single Label

Columbia



TOP SINGLES

- Pos. TITLE—Artist—Label
1. MY SHARONA—The Knack—Capitol
 2. BAD GIRLS—Donna Summer—Casablanca
 3. LE FREAK—Chic—Atlantic
 4. DO YA THINK I'M SEXY—Rod Stewart—Warner Bros.
 5. REUNITED—Peaches & Herb—Polydor/MVP
 6. I WILL SURVIVE—Gloria Gaynor—Polydor
 7. HOT STUFF—Donna Summer—Casablanca
 8. Y.M.C.A.—Village People—Casablanca
 9. RING MY BELL—Anita Ward—Juana
 10. SAD EYES—Robert John—EMI America
 11. TOO MUCH HEAVEN—Bee Gees—RSO
 12. MAC ARTHUR PARK—Donna Summer—Casablanca
 13. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol
 14. MAKIN' IT—David Naughton—RSO
 15. FIRE—Pointer Sisters—Planet
 16. TRAGEDY—Bee Gees—RSO
 17. A LITTLE MORE LOVE—Olivia Newton John—MCA
 18. HEART OF GLASS—Blondie—Chrysalis
 19. WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros.
 20. GOOD TIMES—Chic—Atlantic
 21. YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond—Columbia
 22. KNOCK ON WOOD—Armi Stewart—Arista
 23. STUMBLIN' IN—Suzi Quatro & Chris Norman—RSO
 24. LEAD ME ON—Mazette Nightingale—Windson
 25. SHAKE YOUR BODY—Jacksons—Epic
 26. DON'T CRY OUT LOUD—Melissa Manchester—Arista
 27. THE LOGICAL SON—Supertramp—A&M
 28. LIFE—Billy Joel—Columbia
 29. JUST WHEN I NEEDED YOU MOST—Randy VanWarmer—Bearsville
 30. YOU CAN'T CHANGE THAT—Raydio—Arista

31. SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor/MVP
32. I'LL NEVER LOVE THIS WAY AGAIN—Donna Summer—Arista
33. LOVE YOU INSIDE OUT—Bee Gees—RSO
34. I WANT YOU TO WANT ME—Cheap Trick—Epic
35. MAIN EVENT—Barbra Streisand—Columbia
36. MAMA CAN'T BUY YOU LOVE—Elton John—MCA
37. I WAS MADE FOR DANCING—Leif Garrett—Scotti Bros.
38. AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Columbia
39. HEAVEN KNOWS—Donna Summer & Brooklyn Dreams—Casablanca
40. THE GAMBLER—Kenny Rogers—United Artists
41. LOTTA LOVE—Nicolette Larson—Warner Bros.
42. LADY—Little River Band—Capitol
43. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
44. HOLD THE LINE—Toto—Columbia
45. HE'S THE GREATEST DANCER—Sister Sledge—Atlantic
46. SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol
47. SHE BELIEVES IN ME—Kenny Rogers—United Artists
48. IN THE NAVY—Village People—Casablanca
49. MUSIC BOX DANCER—Frank Mills—Polydor
50. THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic
51. GOLD—John Stewart—RSO
52. GOODNIGHT TONIGHT—Wings—Columbia
53. WE ARE FAMILY—Sister Sledge—Atlantic
54. ROCK 'N' ROLL FANTASY—Bad Company—Swan Song
55. EVERY 1'S A WINNER—Hot Chocolate—Infinity
56. TAKE ME HOME—Cher—Casablanca
57. BOOGIE WONDERLAND—Earth, Wind & Fire—Columbia
58. (OUR LOVE) DON'T THROW IT AWAY—Andy Gibb—RSO
59. WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell—Cauds

60. NEW YORK GROOVE—Ace Frehley—Casablanca
61. SULTANS OF SWING—Dire Straits—Warner Bros.
62. I WANT YOUR LOVE—Chic—Atlantic
63. CHUCK E'S IN LOVE—Rickie Lee Jones—Warner Bros.
64. I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor
65. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—P.R.
66. LONESOME LOSER—Little River Band—Capitol
67. RENEGADE—Sly & A&M
68. LOVE IS THE ANSWER—England Dan & John Ford Coley—Big Tree
69. GOT TO BE REAL—Cheryl Lynn—Columbia
70. BORN TO BE ALIVE—Patrick Hernandez—Columbia
71. SHINE A LITTLE LOVE—Electric Light Orchestra—Jet
72. I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol
73. SHAKE IT—Ian Matthews—Mushroom
74. I WAS MADE FOR LOVIN' YOU—Kiss—Casablanca
75. I JUST WANNA STOP—Gino Vanelli—A&M
76. DISCO NIGHTS—G.Q.—Arista
77. OOH BABY BABY—Linda Ronstadt—Elektra
78. SEPTEMBER—Earth, Wind & Fire—ARC
79. TIME PASSAGES—Al Stewart—Arista
80. RISE—Herb Alpert & A&M
81. DON'T BRING ME DOWN—Electric Light Orchestra—Jet
82. PROMISES—Eric Clapton—RSO
83. GET USED TO IT—Roger Voudoris—Warner Bros.
84. HOW MUCH I FEEL—Ambrosia—Warner Bros.
85. SUSPICIONS—Eddie Rabbitt—Elektra
86. YOU TAKE MY BREATH AWAY—Rex Smith—Columbia
87. HOW YOU GONNA SEE ME NOW—Alice Cooper—Warner Bros.
88. DOUBLE VISION—Foreigner—Atlantic
89. EVERY TIME I THINK OF YOU—Babys—Chrysalis
90. I GOT MY MIND MADE UP—Instant Funk—Salsoul

91. DON'T STOP 'TILL YOU GET ENOUGH—Michael Jackson—Epic
92. BAD CASE OF LOVIN' YOU—Robert Palmer—Island
93. SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
94. WE'VE GOT TONIGHT—Bob Seger—Capitol
95. DANCE THE NIGHT AWAY—Van Halen—Warner Bros.
96. DANCING SHOES—Nigel Olsson—Bang/ CBS
97. THE BOSS—Diana Ross—Motown
98. SAIL ON—Commodores—Motown
99. I DO LOVE YOU—G.Q.—Arista
100. STRANGE WAY—Firefall—Atlantic

TOP SINGLE LABELS

- Pos. LABEL
(No. of Chart Singles)
1. COLUMBIA (51)
 2. CAPITOL (37)
 3. WARNER BROS. (29)
 4. CASABLANCA (24)
 5. ATLANTIC (29)
 6. RSO (26)
 7. A&M (29)
 8. ARISTA (23)
 9. EPIC (26)
 10. POLYDOR (21)
 11. MCA (21)
 12. ELEKTRA (17)
 13. RCA (19)
 14. CHRYSALIS (9)
 15. MOTOWN (9)
 16. UNITED ARTISTS (10)
 17. POLYDOR/MVP (3)
 18. INFINITY (9)
 19. ARIOLA (9)
 20. EMI-AMERICA (11)
 21. PLANET (3)
 22. SCOTTI BROTHERS (7)
 23. WARNER/CURB (7)
 24. TK (6)
 25. ARC/Columbia (4)

WOW!

NO. 1 POP SINGLES PUBLISHER OF 1979
PERREN-VIBES MUSIC, INC.



Thanks

Peaches & Herb • MVP Records
Gloria Gaynor • Polydar Records
David Naughton • RSO Records
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Our Business**

TOP ALBUMS OF THE YEAR

TOP ALBUMS

- Pos. TITLE—Artist—Label
1. 52ND STREET—Billy Joel—Columbia
 2. SPIRITS HAVING FLOWN—Bee Gees—RSO
 3. MINUTE BY MINUTE—Doobie Brothers—Warner Bros.
 4. CARS—Cars—Elektra
 5. BREAKFAST IN AMERICA—Supertramp—A&M
 6. LIVE AND MORE—Donna Summer—Casablanca
 7. PIECES OF EIGHT—Styx—A&M
 8. BAD GIRLS—Donna Summer—Casablanca
 9. PARALLEL LINES—Blondie—Chrysalis
 10. BLONDES HAVE MORE FUN—Rod Stewart—Warner Bros.
 11. THE GAMBLER—Kenny Rogers—United Artists
 12. CRUISING—Village People—Casablanca
 13. CHEAP TRICK AT BUDOKAN—Cheap Trick—Epic
 14. STRANGER IN TOWN—Bob Seger & Silver Bullet Band—Capitol
 15. VAN HALEN—Van Halen—Warner Bros.
 16. GET THE KNACK—The Knack—Capitol
 17. 2 HOT—Peaches & Herb—Polydor/MVP
 18. THE STRANGER—Billy Joel—Columbia
 19. TOTO—Toto—Columbia
 20. GREASE—Soundtrack—RSO
 21. LEGEND—Poco—MCA
 22. SOME GIRLS—Rolling Stones—Rolling Stones
 23. DIRE STRAITS—Dire Straits—Warner Bros.
 24. THE BEST OF EARTH, WIND & FIRE—Earth, Wind & Fire—Columbia
 25. DOUBLE VISION—Foreigner—Atlantic
 26. IN THROUGH THE OUT DOOR—Led Zeppelin—Swan Song
 27. SATURDAY NIGHT FEVER—Soundtrack—RSO
 28. GREATEST HITS VOL. II—Barbra Streisand—Columbia
 29. DESOLATION ANGELS—Bad Company—Swan Song
 30. C'EST CHIC—Chic—Atlantic
 31. DESTINY—Jacksons—Epic
 32. DOG AND BUTTERFLY—Heart—Portrait
 33. RICKIE LEE JONES—Rickie Lee Jones—Warner Bros.
 34. MOVE IT ON OVER—George Thorogood—Rounder
 35. TOTALLY HOT—Olivia Newton John—MCA
 36. GREATEST HITS—Barry Manilow—Arista
 37. WE ARE FAMILY—Sister Sledge—Atlantic
 38. VAN HALEN II—Van Halen—Warner Bros.
 39. DISCO NIGHTS—G. O. G.—Arista
 40. LOVE TRACKS—Gloria Gaynor—Polydor
 41. LIVING IN THE U.S.A.—Linda Ronstadt—Asylum
 42. BACKLESS—Eric Clapton—RSO
 43. BRIEF CASE FULL OF BLUES—Blues Brothers—Atlantic
 44. EVOLUTION—Journey—Columbia
 45. MORNING DANCE—Spyro Gyra—Infinity
 46. MACHO MAN—Village People—Casablanca
 47. BROTHER TO BROTHER—Gino Vanelli—A&M
 48. MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic



Billy Joel
No. 1 Pop Album:
52nd Street



Columbia
No. 1 Pop Album Label

49. MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
50. LOOK SHARP—Joe Jackson—A&M
51. NICOLETTE—Nicolette Larson—Warner Bros.
52. TIME PASSAGES—Al Stewart—Arista
53. A WILD AND CRAZY GUY—Steve Martin—Warner Bros.
54. INNER SECRETS—Santana—Columbia
55. HOT STREETS—Chicago—Columbia
56. COMES A TIME—Neil Young—Warner Bros.
57. TWIN SONS OF DIFFERENT MOTHERS—Fogelberg & Wesberg—Full Moon/Epic
58. BUSTIN' OUT OF L. SEVEN—Rick James—Gordy
59. LIVE—Willie Nelson—Columbia
60. LET'S KEEP IT THAT WAY—Anne Murray—Capitol
61. YOU DON'T BRING ME FLOWERS—Neil Diamond—Columbia
62. BOMBS AWAY DREAM BABIES—John Stewart—RSO
63. CHILDREN OF SANCHEZ—Chuck Mangione—A&M
64. LIVIN' INSIDE YOUR LOVE—George Benson—Warner Bros.
65. I AM—Earth, Wind & Fire—ARC/Columbia
66. SLEEPER CATCHER—Little River Band—Harvest
67. ROCK ON—Radio—Arista
68. ENERGY—Pointer Sisters—Planet
69. LIFE FOR THE TAKING—Eddie Money—Columbia

70. BAT OUT OF HELL—Meat Loaf—Cleveland Int./Epic
71. OUTLANDOS D'AMOUR—Police—A&M
72. DON'T LOOK BACK—Boston—Epic
73. GOT TO BE REAL—Cheryl Lynn—Columbia
74. DISCOVERY—Electric Light Orchestra—Jet
75. BOBBY CALDWELL—Bobby Caldwell—Clouds
76. ENLIGHTENED ROGUES—Allman Brothers Band—Capricorn
77. ARMED FORCES—Elvis Costello—Columbia
78. STREET LIFE—Crusaders—MCA
79. FLAG—James Taylor—Columbia
80. GREATEST HITS—Waylon Jennings—RCA
81. INSTANT FUNK—Instant Funk—Salsoul
82. CANDY—Q—Cars—Elektra
83. TOUCHDOWN—Bob James—Tappan
84. HEAD FIRST—Babys—Chrysalis
85. THE BOSS—Diana Ross—Motown
86. YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC—Ian Hunter—Chrysalis
87. ALICIA BRIDGES—Alicia Bridges—Polydor
88. TEDDY—Teddy Pendergrass—P.R.
89. GO WEST—Village People—Casablanca
90. ACE FREHLEY—Ace Frehley—Casablanca
91. LIVE BOOTLEG—Aerosmith—Columbia

92. SHEIK YER BOUTI—Frank Zappa—Zappa/Mercury
93. DIONNE—Dionne Warwick—Arista
94. DYNASTY—Kiss—Casablanca
95. KNOCK ON WOOD—Ami Stewart—Arista
96. WHAT A GAME—Triumph—RCA
97. WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century
98. NEW KIND OF FEELING—Anne Murray—Capitol
99. THE MAN—Barry White—20th Century
100. MONOLITH—Kansas—Kirshner

TOP ALBUM LABELS

- Pos. LABEL
(No. of Charted Albums)
1. COLUMBIA (84)
 2. WARNER BROS. (57)
 3. A&M (43)
 4. CASABLANCA (27)
 5. CAPITOL (37)
 6. ARISTA (44)
 7. ATLANTIC (39)
 8. RSO (19)
 9. EPIC (29)
 10. RCA (41)
 11. MCA (25)
 12. POLYDOR (36)
 13. ELEKTRA (25)
 14. CHRYSALIS (19)
 15. UNITED ARTISTS (9)
 16. SWAN SONG (7)
 17. MOTOWN (6)
 18. GORDY (6)
 19. MERCURY (17)
 20. P.R. (8)
 21. ASYLUM (9)
 22. 20TH CENTURY (10)
 23. ABC (11)
 24. INFINITY (8)
 25. FANTASY (8)



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TOP SINGLE ARTISTS OF THE YEAR

Pos. ARTIST—Label, TITLES

1. **DONNA SUMMER**—Casablanca
HOT STUFF
BAD GIRLS
MAC ARTHUR PARK
DIN ALL THE LIGHTS
2. **CHIC**—Atlantic
GOOD TIMES
I WANT YOUR LOVE
LE FREAK
MY FORBIDDEN LOVER
3. **BEE GEES**—RSO
DO YA THINK I'M SEXY
LOVE YOU INSIDE OUT
TRAGEDY
4. **PEACHES & HERB**—Polydor/MVP
WE'VE GOT LOVE
REUNITED
SHAKE YOUR GROOVE THING
5. **THE KNACK**—Capitol
MY SHARDONA
GOOD GIRLS DON'T
6. **EARTH, WIND & FIRE**—ARC/Columbia
AFTER THE LOVE HAS GONE
BOOIE WONDERLAND
SEPTEMBER
IN THE STONE
7. **ROD STEWART**—Warner Bros.
DO YA THINK I'M SEXY
AIN'T LOVE A BITCH
8. **DR. HOOK**—Capitol
BETTER LOVE NEXT TIME
SHARING THE NIGHT TOGETHER
WHEN YOU'RE IN LOVE WITH A
BEAUTIFUL WOMAN
ALL THE TIME IN THE WORLD
9. **VILLAGE PEOPLE**—Casablanca
Y.M.C.A.
IN THE NAVY
GO WEST
10. **DOOBIE BROTHERS**—Warner Bros.
MINUTE BY MINUTE
WHAT A FOOL BELIEVES
DEPENDING ON YOU
11. **KENNY ROGERS**—United Artists
SHE BELIEVES IN ME
YOU DECORATED MY LIFE
THE GAMBLER
12. **ANNE MURRAY**—Capitol
SHADOWS IN THE MOONLIGHT
I JUST FALL IN LOVE AGAIN
BROKEN HEARTED ME
YOU NEEDED ME
13. **LITTLE RIVER BAND**—Capitol
LONESOME LOSER
LADY
COULD CHANGE
REMINISCING
14. **BILLY JOEL**—Columbia
SHE'S ALWAYS A WOMAN
BIG SHOT
MY LIFE
HONESTY
15. **OLIVIA NEWTON-JOHN**—MCA/RSO
TOTALLY HOT (MCA)
HOPELESSLY DEVOTED TO YOU
(RSO)
DANCIN' 'ROUND & 'ROUND (MCA)
BETWEEN THE NIGHT (MCA)
A LITTLE MORE LOVE (MCA)
16. **BLONDIE**—Chrysalis
ONE WAY OR ANOTHER
HEART OF GLASS
DREAMING
17. **SISTER SLEDGE**—Atlantic
SHE'S THE GREATEST DANCER
WE ARE FAMILY
18. **GLORIA GAYNOR**—Polydor
LET ME KNOW (I HAVE A RIGHT)
I WILL SURVIVE
19. **SUPERTRAMP**—A&M
GOODYE STRANGER
TAKE THE LONG WAY HOME
THE LOGICAL SONG
20. **WINGS**—Columbia/Capitol
GETTING CLOSER (Columbia)
LONDON TOWN (Capitol)
GOODNIGHT TONIGHT (Columbia)
ARROW THROUGH ME (Columbia)
21. **ELECTRIC LIGHT ORCHESTRA**—Jet
SHINE A LITTLE LOVE
IT'S OVER
DON'T BRING ME DOWN
CONFUSION
22. **GERRY RAFFERTY**—United Artists
DAYS GONE DOWN

RIGHT DOWN THE LINE
GET IT RIGHT NEXT TIME
HOME AND DRY

23. **FOREIGNER**—Atlantic
DIRTY WHITE BOY
HOT BLOODED
BLUE MORNING, BLUE DAY
DOUBLE VISION

24. **STYX**—A&M
BABE
BLUE COLLAR MAN
SING FOR THE DAY
RENEGADE

25. **POINTER SISTERS**—Planet
FIRE
HAPPINESS

26. **CARS**—Elektra
LET'S GO
IT'S ALL I CAN DO
MY BEST FRIENDS GIRL
GOOD TIMES ROLL

27. **G.O.**—Arista
I DO LOVE YOU
DISCO NIGHTS

28. **ELTON JOHN**—MCA
MAMA CAN'T BUY YOU LOVE
PART TIME LOVE
VICTIM OF LOVE

29. **TOTO**—Columbia
GEORGY GORGY
I'LL SUPPLY THE LOVE
HOLD THE LINE

30. **CHEAP TRICK**—Epic
I WANT YOU TO WANT ME
DREAM POLICE
AIN'T THAT A SHAME

31. **ANITA WARD**—TK
RING MY BELL

32. **ROBERT JOHN**—EMI-America
BAD EYES

33. **CHICAGO**—Columbia
MUST HAVE BEEN CRAZY
NO TELL LOVER
GONE LONG GONE
ALIVE AGAIN

34. **BARRY MANILOW**—Arista
SHIPS
READY TO TAKE A CHANCE AGAIN
SOMEWHERE IN THE NIGHT

35. **JOHN STEWART**—RSO
GOLD
MIDNIGHT WIND

36. **JACKSONS**—Epic/Columbia
SHAKE YOUR BODY (Epic)
BLAME IT ON THE BOOGIE
(Columbia)

37. **AMII STEWART**—Arista
LIGHT MY FIRE
KNIGHT ON WOOD

38. **ATLANTA RHYTHM SECTION**—Polydor
DO IT OR DIE
SPOOKY
CHAMPAGNE JAM

39. **DAVID NAUGHTON**—RSO
MAKIN' IT

40. **NICOLETTE LARSON**—Warner Bros.
LOTTA LOVE
RHUMBA GIRL

41. **POCO**—ABC/MCA
CRAZY LOVE
HEART OF THE NIGHT

42. **CHER**—Casablanca
WASN'T IT GOOD
TAKE ME HOME
HELL ON WHEELS

43. **LINDA RONSTADT**—Asylum
OOH BABY BIRD
BACK IN THE U.S.A.
JUST ONE LOOK

44. **RIKIE LEE JONES**—Warner Bros.
YOUNGBLOOD
CHUCK E'S IN LOVE

45. **AL STEWART**—Arista
TIME PASSAGES
SONG ON THE RADIO

46. **COMMODORES**—Motown
SAIL ON
STILL
LYING HIGH
THREE TIMES A LADY

47. **BONNIE POINTER**—Motown
HEAVEN MUST HAVE SENT YOU
FIRE ME FROM MY FREEDOM

48. **EDDIE RABBITT**—Elektra
SUSPICIONS
EVERY WHICH WAY BUT LOOSE



49. **BARBRA STREISAND & NEIL**
DIAMOND—Columbia
YOU DON'T BRING ME FLOWERS

50. **SUZI QUATRO & CHRIS NORMAN**—RSO
STUMBLIN' IN

51. **MELISSA MANCHESTER**—Arista
THEME FROM ICE CASTLES
DON'T GRY OUT LOUD
PRETTY GIRLS

52. **MAXINE NIGHTINGALE**—Windsong
LEAD ME ON

53. **LEIF GARRETT**—Scotti Bros.
FEEL THE NEED
I WAS MADE FOR DANCING

54. **NIGEL OLSSON**—Bang/CBS
DANCING SHOES
LITTLE BIT OF SOAP

55. **DIRE STRAITS**—Warner Bros.
LADY WRITER
SULTANS OF SWING

56. **KISS**—Casablanca
I WAS MADE FOR LOVIN' YOU
SURE KNOW SOMETHING

57. **BAD COMPANY**—Swan Song
ROCK 'N' ROLL FANTASY
GONE GONE GONE

58. **RANDY VANWARMER**—Bearsville
JUST WHEN I NEEDED YOU MOST

59. **RAYDIO**—Arista
YOU CAN'T CHANGE THAT

60. **HOT CHOCOLATE**—Infinity
GOING THROUGH THE MOTIONS
EVERY 1'S A WINNER

61. **CHERYL LYNN**—Columbia
GOT TO BE REAL
STAR LOVE

62. **DIONNE WARWICK**—Arista
I'LL NEVER LOVE THIS WAY AGAIN

63. **EDDIE MONEY**—Columbia
CAN'T KEEP A GOOD MAN DOWN
YOU REALLY GOT A HOLD ON ME
MAYBE I'M A FOOL
GET A MOVE ON

64. **HEART**—Portrait
STRAIGHT ON
DOG & BUTTERFLY

65. **ERIC CLAPTON**—RSO
PROMISES
WATCH OUT FOR LUCY

66. **BARBRA STREISAND**—Columbia
NAIR EMENT
67. **SYLVESTER**—Fantasy
DANCE, DISCO HEAT
I WHO HAVE NOTHING
YOU MAKE ME FEEL MIGHTY REAL

68. **NICK GILDER**—Chrysalis
HOT CHILD IN THE CITY
YOU REALLY ROCK ME
HERE COMES THE NIGHT

69. **FOXY**—Oash
GET OFF
HOT NUMBER

70. **DONNA SUMNER & BROOKLYN**
DREAMS—Casablanca
HEAVEN KNOWS

71. **BLUES BROTHERS**—Atlantic
SOUL MAN
RUBBER BISCUIT

72. **ANDY GIBB**—RSO
AN EVERLASTING LOVE
(OUR LOVE) DON'T THROW IT ALL
AWAY

73. **EXILE**—Warner/Curb
HOW COULD THIS GO WRONG
KISS YOU ALL OVER
YOU THRILL ME

74. **FRANK MILLS**—Polydor
MUSIC BOX DANCER

75. **CHARLIE DANIELS BAND**—Epic
THE DEVIL WENT DOWN TO
GEORGIA

76. **FIREBALL**—Atlantic
STRANGE WAY
GOODYE, I LOVE YOU

77. **IAN MATTHEWS**—Mushroom
SHAKE IT
GIVE ME AN INCH

78. **JOURNEY**—Columbia
LOVIN' TOUCHIN' SQUEEZIN'
LIGHTS
JUST THE SAME WAY

79. **BOBBY CALDWELL**—Clouds
WHAT YOU WON'T DO FOR LOVE

80. **ALICIA BRIDGES**—Polydor
I LOVE THE NIGHT LIFE
BODY HEAT

81. **ACE FREHLEY**—Casablanca
NEW YORK GROOVE

82. **GINO VANELLI**—A&M
I JUST WANNA STOP
WHEELS OF LIFE

83. **McFADDEN & WHITEHEAD**—P.R.
AIN'T NO STOPPIN' US NOW

84. **MAUREEN MCGOVERN**—Warner/Curb
DIFFERENT WORLDS
CAN YOU READ MY MIND

85. **ENGLAND DAN & JOHN FORD**
COLEY—Big Tree
LOVE IS THE ANSWER

86. **KANSAS**—Karbher
PEOPLE OF THE SOUTHWIND
LONELY WIND
REASON TO BE

87. **PATRICK HERNANDEZ**—Columbia
BORN TO BE ALIVE

88. **CAPTAIN & TENNILLE**—A&M/Casablanca
YOU NEVER DONE IT LIKE THAT
(A&M)
DO THAT TO ME ONE MORE TIME
(Casablanca)
YOU NEED A WOMAN TONIGHT
(A&M)

89. **HERB ALPERT**—A&M
RISE

90. **ABBA**—Atlantic
DOES YOUR MOTHER KNOW
VOULEZ VOUS
ANGEL EYES

91. **BOB SEGER**—Capitol
HOLLYWOOD NIGHTS
WE'VE GOT PARTY

92. **BABY'S**—Chrysalis
HEAD FIRST
EVERY TIME I THINK OF YOU

93. **K.C. & THE SUNSHINE BAND**—TK
DO YOU WANT A PARTY
PLEASE DON'T GO
WHO DO YOU LOVE
WHO YOU FEEL ALRIGHT

94. **ROGER VOUDORIS**—Warner Bros.
GET USED TO IT

95. **BOSTON**—Epic
DON'T LOOK BACK
A MAN I'LL NEVER BE
FEELIN' SATISFIED

96. **AMBROSIA**—Warner Bros.
HOW MUCH I FEEL

97. **REX MITHUN**—Columbia
YOU TAKE MY BREATH AWAY

98. **VAN HALEN**—Warner Bros.
DANCE THE NIGHT AWAY
BEAUTIFUL GIRLS

99. **MICHAEL JACKSON**—Epic
DON'T STOP TILL YOU GET ENOUGH
YOU CAN'T WIN

100. **ALICE COOPER**—Warner Bros.
HOW YOU GONNA SEE ME NOW



LOVE AND THANKS FROM FLEETWOOD MAC

HAPPY 1980

JANUARY

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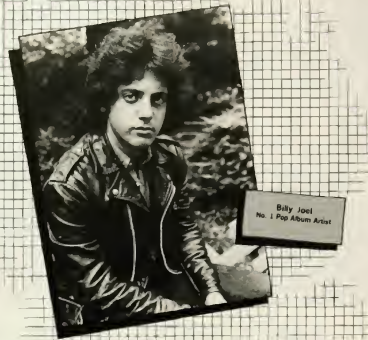
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TOP ALBUM ARTISTS OF THE YEAR

Pos. ARTIST—Label, TITLES

1. **BILLY JOEL**—Columbia
52nd STREET
THE STRANGER
2. **DONNA SUMMER**—Casablanca
LIVE AND MORE
BAD GIRLS
ONCE UPON A TIME
3. **VILLAGE PEOPLE**—Casablanca
CRUISING
GO WEST
VILLAGE PEOPLE
LIVE AND SLEAZY
MACHO MAN
4. **CARS**—Elektra
CARS
CAZY-FO
5. **VAN HALEN**—Warner Bros.
VAN HALEN
VAN HALEN II
6. **STYX**—A&M
PIECES OF EIGHT
THE GRAND ILLUSION
CORNERSTONE
7. **BEE GEES**—RSO
SPIRITS HAVING FLOWN
HERE AT LAST
LIVE
8. **EARTH, WIND & FIRE**—Columbia
THE BEST OF EARTH, WIND & FIRE
I AM (ARC/Columbia)
ALL N' ALL
9. **DOOBIE BROTHERS**—Warner Bros.
MINUTE BY MINUTE
10. **SUPERTRAMP**—A&M
BREAKFAST IN AMERICA
CRIME OF THE CENTURY
11. **KENNY ROGERS**—United Artists
THE GAMBLER
TEN YEARS OF GOLD
KENNY
DAYTIME FRIENDS
12. **DIRE STRAITS**—Warner Bros.
DIRE STRAITS
COMMUNIQUE
13. **CHUCK MANGIONE**—A&M
CHILDREN OF SANCHEZ
AN EVENING OF MAGIC
FEELS SO GOOD
THE BEST OF CHUCK MANGIONE
14. **FOREIGNER**—Atlantic
DOUBLE VISION
FOREIGNER
HEAD GAMES
15. **LED ZEPPELIN**—Swan Song
IN THROUGH THE OUT DOOR
LED ZEPPELIN IV
HOUSES OF THE HOLY
PHYSICAL GRAFFITI
LED ZEPPELIN II
SONG REMAINS THE SAME
SOUNDTRACK
LED ZEPPELIN (I)
PRESENCE
16. **BLONDIE**—Chrysalis
PARALLEL LINES
EAT TO THE BEAT
17. **CHEAP TRICK**—Epic
CHEAP TRICK AT BUDDOKAN
DREAM POLICE
HEAVEN TONIGHT
18. **CHIC**—Atlantic
CEST CHIC
RIQUE
19. **ROD STEWART**—Warner Bros.
BLONDES HAVE MORE FUN
20. **BOB SEGER & SILVER BULLET**
BAND—Capitol
STRANGER IN TOWN
LIVE BULLET
21. **ANNE MURRAY**—Capitol
LET'S KEEP IT THAT WAY
NEW KIND OF FEELING
22. **BARRY MANILOW**—Arista
GREATEST HITS
EVEN NOW
ONE VOICE
23. **NEIL YOUNG**—Reprise
COMES A TIME
RUKY NEVER SLEEPS
24. **THE KNACK**—Capitol
GET THE KNACK
GET THE KNACK
25. **PEACHES & HERB**—Polydor/MVP
2 IF
26. **TOTO**—Columbia
TOTO
27. **POCO**—MCA
LEGEND



28. **BAD COMPANY**—Swan Song
DESOLATION ANGELS
BAD COMPANY
29. **BARBRA STREISAND**—Columbia
GREATEST HITS VOL. II
SONGBIRD
30. **JOURNEY**—Columbia
EVOLUTION
INFINITY
31. **ROLLING STONES**—Rolling Stones
SOME GIRLS
32. **GEORGE THOROGOOD**—Rounder
MOVE IT ON OVER
BETTER THAN THE REST (MCA)
33. **RICK JAMES**—Gordy
BUSTIN' OUT OF L. SEVEN
COME GET IT
34. **WILLIE NELSON**—Columbia
LIVE
STARDUST
SWEET MEMORIES
35. **LITTLE RIVER BAND**—Capitol
SLEEPER CATCHER (Harvest)
FIRST UNDER THE WIRE
36. **COMMODORES**—Motown
GREATEST HITS
MIDNIGHT MAGIC
NATURAL HIGH
37. **THE WHO**—MCA
THE KIDS ARE ALRIGHT
WHO ARE YOU
38. **HEART**—Portrait
DOG AND BUTTERFLY
DREAMBOAT ANNIE
39. **TALKING HEADS**—Sire
MORE SONGS ABOUT BUILDINGS
AND FOOD
FEAR OF MUSIC
40. **WAYLON JENNINGS**—RCA
GREATEST HITS
I'VE ALWAYS BEEN CRAZY
41. **JACKSONS**—Epic
DISTINY
42. **CHICAGO**—Columbia
HOT STREETS
CHICAGO 13
43. **RICKIE LEE JONES**—Warner Bros.
RICKIE LEE JONES
44. **KANSAS**—Kirkstar
MONOLITH
TWO FOR THE SHOW
45. **ERIC CLAPTON**—RSO
BACKLESS
SLOWHAND
46. **OLIVIA NEWTON-JOHN**—MCA
TOTALLY HOT
47. **SWITCH**—Gordy
SWITCH II
SWITCH
48. **MARSHALL TUCKER BAND**—Warner Bros.
RUNNING LIKE THE WIND
GREATEST HITS
49. **SISTER SLEDGE**—Atlantic
WE ARE FAMILY
50. **G.Q.**—Arista
DISCO NIGHTS
51. **WINGS**—Capitol
BACK TO THE EGG (Columbia)
WINGS GREATEST
LONDON TOWN
52. **DIANA ROSS**—Motown
THE BOSS
ROSS
53. **GLORIA GAYNOR**—Polydor
LOVE TRACKS
I HAVE A RIGHT
54. **STEVE MARTIN**—Warner Bros.
A WILD AND CRAZY GUY
COMEDY IS NOT PRETTY
LET'S GET SMALL
55. **TED NUGENT**—Epic
WEEKEND WARRIORS
STATE OF SHOCK
56. **LINDA RONSTADT**—Asylum
LIVING IN THE U.S.A.
57. **BOSTON**—Epic
DON'T LOOK BACK
BOSTON
58. **GROVER WASHINGTON JR.**—Motown
PARADISE (Elektra)
RED SEED
59. **QUEEN**—Elektra
JAZZ
QUEEN LIVE KILLER
60. **TEDDY PENDERGRASS**—P.I.R.
TEDDY
LIFE IS A SONG, WORTH SINGING
61. **BLUES BROTHERS**—Atlantic
BRIEF CASE FULL OF BLUES
62. **BOB JAMES**—Tappan Zee/Columbia
TOUCHDOWN
LUCKY SEVEN
63. **SPYRO GYRA**—Infinity
MORNING DANCE
STEP TWO
64. **SYLVESTER**—Fantasy
STARS
65. **ASHFORD & SIMPSON**—Warner Bros.
IS IT STILL GOOD TO YA
STAY FREE

66. **FRANK ZAPPA**—Zappa/Mercury
SHEIK YER BOUTI
JOE'S GARAGE
STUDIO TAN (Discreet)
ORCHESTRAL FAVORITES (Discreet)
SLEEP DIRT (Discreet)
67. **POINTER SISTERS**—Planet
ENERGY
PRIORITY
68. **BARRY WHITE**—20th Century
THE MAN
THE MESSAGE IS LOVE
LOVE TO SING THE SONGS I SING
69. **EDDIE MONEY**—Columbia
LIFE FOR THE TAKING
EDDIE MONEY
70. **BOB DYLAN**—Columbia
BOB DYLAN AT BUDDOKAN
SLOW TRAIN COMING
STREET LEGAL
71. **GINO VANELLI**—A&M
BROTHER TO BROTHER
72. **ELTON JOHN**—MCA
A SINGLE MAN
THE THORN BELL SESSIONS
73. **SANTANA**—Columbia
INNER SECRETS
MARATHON
74. **CHARLIE DANIELS BAND**—Epic
MILLION MILE REFLECTIONS
75. **JOE JACKSON**—A&M
LOOK SHARP
76. **NICOLETTE LARSON**—Warner Bros.
NICOLETTE
77. **AL STEWART**—Arista
TIME PASSAGES
78. **EVELYN "CHAMPAGNE" KING**—RCA
SMOOTH TALK
MUSIC BOX
79. **ELECTRIC LIGHT ORCHESTRA**—Jet
DISCOVERY
GOT OUT OF THE BLUE
80. **DOLLY PARTON**—RCA
HEARTBREAKER
GREAT BALLS OF FIRE
81. **FOGELBERG & WEISBERG**—Full
Moon/Epic
TWIN SONS OF DIFFERENT
MOTHERS
82. **GERRY RAFFERTY**—United Artists
NIGHT OWL
CITY TO CITY
83. **NEIL DIAMOND**—Columbia
YOU DON'T BRING ME FLOWERS
84. **JOHN STEWART**—RSO
BOMBS AWAY DREAM BABIES
85. **GEORGE BENSON**—Warner Bros.
LIVIN' INSIDE YOUR LOVE
WEEKEND IN L.A.
86. **RAYDIO**—Arista
ROCK ON
87. **CRUSADERS**—MCA
STREET LIFE
IMAGES
88. **VAN MORRISON**—Warner Bros.
WAVELENGTH
INTO THE MUSIC
89. **FOXY**—Dash
HOT NUMBER
GET OFF
90. **MEAT LOAF**—Cleveland Int./Epic
BAT OUT OF HELL
91. **ATLANTIC RHYTHM SECTION**—Polydor
UNDERDOG
CHAMPAGNE JAM
92. **POLICE**—A&M
OUTLANDOS D'AMOUR
93. **DAVID BOWIE**—RCA
LOGGERS
STAGE
94. **CHERYL LYNN**—Columbia
GOT TO BE REAL
95. **BOBBY CALDWELL**—Clouds
BOBBY CALDWELL
96. **ALLMAN BROTHERS BAND**—Capricorn
ENLIGHTENED ROGUES
97. **ELVIS COSTELLO**—Columbia
ARMED FORCES
98. **JAMES TAYLOR**—Columbia
FLAG
99. **INSTANT FUNK**—Salsoul
INSTANT FUNK
100. **STEELY DAN**—ABC
GREATEST HITS
A.I.A.

Stevie Wonder and TDK. Both bring great music to millions.

There's nothing like music to bring people together. Your TDK cassette customers care about music. And Stevie Wonder makes the kind of music they care about. With seven gold albums and 22 gold singles, it makes perfect sense to bring Stevie Wonder and TDK together.

Beginning this fall, Stevie Wonder will be singing the praises of TDK's full line of quality cassettes. Exciting TV and radio advertising will turn on your customers across the country. A full schedule of TDK magazine and newspaper ads will be read by millions. And Stevie Wonder in-store displays and posters will create the kind of store traffic you've always dreamed about.

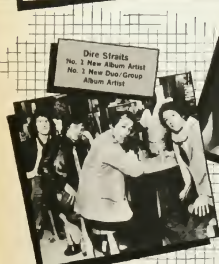
As our featured cassette this fall, TDK D offers co-op and promotional opportunities unprecedented in the history of premium cassette merchandising. Tie-in with TDK advertising and take advantage of special promotions including TDK D in multi-packs. Remember, with hardware sales slowing down, tape has never been a more important profit-center. And economical TDK D has never been a more attractive value. Your customers recognize TDK quality, and the D cassette delivers it consistently. Watch for Stevie Wonder and TDK D this fall. Millions will.

**TDK.**

The Amazing Profit Machine.

TOP NEW ARTISTS OF THE YEAR

POP



Dire Straits
No. 1 New Album Artist
No. 1 New Duo/Group
Album Artist



Rickie Lee Jones
No. 1 New Female Album
Artist



Anita Ward
No. 1 New Female Single
Artist



David Naughton
No. 1 New Male Single
Artist



Joe Jackson
No. 1 New Male Album
Artist

HONOR ROLL OF NEW SINGLE ARTISTS

Pos. ARTIST, Label

- Titles On Hot 100 Chart**
1. THE KNACK, Capitol: My Sharona, Good Girls Don't
 2. ANITA WARD, TK: Ring My Bell
 3. DAVID NAUGHTON, RSO: Makin' It
 4. BLONDIE, Chrysalis: One Way Or Another, Heart Of Glass, Dreaming Of Wood, Light My Fire
 5. AMI STEWART, Anjola: Knock On Wood, Light My Fire
 6. RANDY VAN WARNER, Bearsville: Just When I Needed You Most
 7. McFADDEN & WHITEHEAD, P.R.: Ain't No Stoppin' Us Now
 8. PATRICK HERNANDEZ, Columbia: Born To Be Alive
 9. G.Q., Arista: Disco Nights, I Do Love You
 10. ROGER VOUDORIS, Warner Bros.: Get Used To It
 11. REX SMITH, Columbia: You Take My Breath Away
 12. INSTANT FUNK, Salsoul: I Got My Mind Made Up
 13. BELL & JAMES, A&M: Livin' It Up
 14. SNIFF 'N' THE TEARS, Atlantic: Drunker's Seat
 15. ROCKETS, RSO: On Well, Can't Sleep
 16. NICK LOWE, Columbia: Cruel To Be Kind
 17. NIGHT, Planet: Hot Summer Nights
 18. M. Sire: Pop Muzik
 19. JOE JACKSON, A&M: Is She Really Going Out With Him
 20. BLACKFOOT, Atco: Highway Song: Train, Train
 21. STEPHANIE MILLS, 20th Century: What Cha Gonna Do With My Lovin'
 22. TYCOON, Arista: Such A Woman
 23. TRIUMPH, RCA: Hold On
 24. POLICE, A&M: Roxanne
 25. NEW ENGLAND, Infinity: Don't Ever Wanna Love You: Hello, Hello, Hello

TOP NEW FEMALE SINGLE ARTISTS

Pos. ARTIST
(No. Charted Singles) Label

1. ANITA WARD (1) Anjola
2. AMI STEWART (2) Warner Bros
3. RICKIE LEE JONES (2) Warner Bros
4. STEPHANIE MILLS (1) 20th Century
5. BRENDA RUSSELL (1) Horizon
6. FRANCE JOLI (1) Prelude
7. LOUISE GOFFIN (1) Asylum
8. BONNIE BOYER (1) Columbia
9. FERN KINNEY (1) Malaco
10. CINDY BULLENS (1) United Artists

HONOR ROLL OF NEW ALBUM ARTISTS

Pos. ARTIST, Label

- Titles On Top LPs Chart**
1. DIRE STRAITS, Warner Bros.: Dire Straits: Communicque
 2. THE KNACK, Capitol: Get The Knack
 3. RICKIE LEE JONES, Warner Bros: Rickie Lee Jones
 4. JOE JACKSON, A&M: Look Sharp
 5. POLICE, A&M: Outlandish D'Amour
 6. SISTER SLEDGE, Atlantic: We Are Family
 7. INSTANT FUNK, Salsoul: Instant Funk
 8. TRIUMPH, RCA: Just A Game, Rock and Roll Machine
 9. AMI STEWART, Anjola: Knock On Wood
 10. STEPHANIE MILLS, 20th Century: What Cha Gonna Do With My Lovin'
 11. ANITA WARD, TK: Songs Of Love
 12. REX SMITH, Columbia: Sooner Or Later
 13. BLACKFOOT, Atco: Strikes
 14. ANGELA BOFILL, GRP (Arista): Angie
 15. ROBIN WILLIAMS, Casablanca: Reality: What A Concept
 16. MOLLY HATCHET, Epic: Flirtin' With Disaster: Another Taste
 17. ROCKETS, RSO: Rockets
 18. BELL & JAMES, A&M: Bell & James
 19. McGUINN, CLARK & HILLMAN, Capitol: McGunn, Clark & Hillman
 20. BILLY THORPE, Polydor: Children Of The Sun
 21. McFADDEN & WHITEHEAD, P.R.: McFadden & Whitehead
 22. BRAM TCHAIKOVSKY, Polydor: SEARCHERS, Source: Bustin' Loose
 23. WILLIE & LEON, Columbia: One For The Road
 24. CHUCK BROWN & THE SOUL SEARCHERS, Source: Bustin' Loose
 25. THE JONES GIRLS, P.R.: The Jones Girls

TOP NEW FEMALE ALBUM ARTISTS

Pos. ARTIST
(No. Charted Albums) Label

1. RICKIE LEE JONES (1) Warner Bros
2. SISTER SLEDGE (1) Atlantic
3. ANITA WARD (1) Anjola
4. AMI STEWART (1) Anjola
5. STEPHANIE MILLS (1) 20th Century
6. ANGELA BOFILL (1) GRP (Arista)
7. THE JONES GIRLS (1) P.R.
8. TEENA MARIE (1) Gordy
9. ST. TROPEZ (1) Butterfly
10. LOUISE GOFFIN (1) Asylum

TOP NEW MALE SINGLE ARTISTS

Pos. ARTIST
(No. Charted Singles) Label

1. DAVID NAUGHTON (1) RSO
2. RANDY VAN WARNER (1) Bearsville
3. PATRICK HERNANDEZ (1) Columbia
4. ROGER VOUDORIS (1) Warner Bros.
5. REX SMITH (1) Columbia
6. NICK LOWE (1) Columbia
7. JOE JACKSON (1) A&M
8. GIORGIO MRODER (1) Casablanca
9. BRAM TCHAIKOVSKY (1) Polydor
10. IAN GOMM (1) Stiff/Epic

TOP NEW MALE ALBUM ARTISTS

Pos. ARTIST
(No. Charted Albums) Label

1. JOE JACKSON (1) A&M
2. REX SMITH (1) Columbia
3. ROBIN WILLIAMS (1) Casablanca
4. BILLY THORPE (1) Polydor
5. BRAM TCHAIKOVSKY (1) Polydor
6. PATRICK HERNANDEZ (1) Columbia
7. DAVE EDMUNDS (1) Swan Song
8. ROBERT FRIPP (1) Polydor
9. STEVE FORBERT (1) Nemperor
10. LOWELL GEDGER (1) Warner Bros.

TOP NEW DUO/GROUP SINGLE ARTISTS

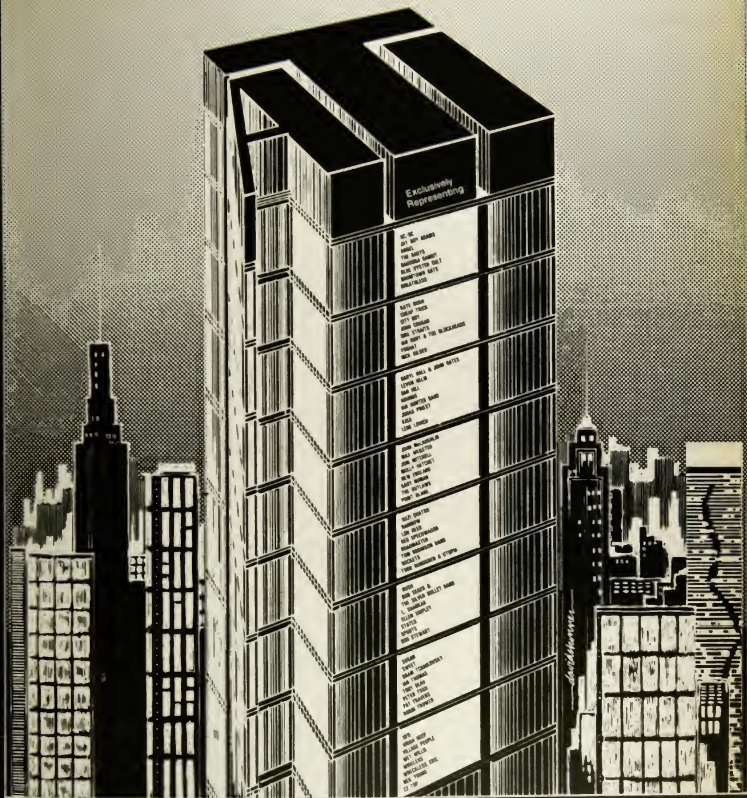
Pos. ARTIST
(No. Charted Singles) Label

1. KNACK (2) Capitol
2. BLONDIE (3) Chrysalis
3. G.Q. (2) Arista
4. SUZI QUATRO/CHRIS NORMAN (1) RSO
5. DIRE STRAITS (2) Warner Bros.
6. McFADDEN & WHITEHEAD (1) P.R.
7. INSTANT FUNK (1) Salsoul
8. BELL & JAMES (1) A&M
9. SNIFF 'N' THE TEARS (1) Atlantic
10. ROCKETS (2) RSO

TOP NEW DUO/GROUP ALBUM ARTISTS

Pos. ARTIST
(No. Charted Albums) Label

1. DIRE STRAITS (2) Warner Bros.
2. THE KNACK (1) Capitol
3. POLICE (1) A&M
4. INSTANT FUNK (1) Salsoul
5. TRIUMPH (2) RCA
6. BLACKFOOT (1) Atco
7. MOLLY HATCHET (2) Epic
8. ROCKETS (1) RSO
9. BELL & JAMES (1) A&M
10. McQUINN, CLARK & HILLMAN (1) Capitol



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THE SHERS
BLACK PETER HILL
HARRISON HILL
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1

TOP ARTISTS OF THE YEAR



TOP MALE SINGLE ARTISTS

Pos. ARTIST

(No. charted singles) Label

1. ROD STEWART (2) Warner Bros.
2. KENNY ROGERS (3) United Artists
3. BILLY JOEL (4) Columbia
4. GERRY RAFFERTY (4) United Artists
5. ELTON JOHN (3) MCA
6. ROBERT JOHN (1) EMI-America
7. BARRY MANLOW (3) Arista
8. JOHN STEWART (2) RSO
9. DAVID NAUGHTON (1) RSO
10. AL STEWART (2) Arista
11. EDDIE RABBITT (2) Elektra
12. LEIF GARRETT (2) Scotti Bros.

13. NIGEL OLSSON (2) Bang
14. RANJO VANWARMER (1) Bearsview
15. EDDIE MONEY (1) Columbia
16. ERIC CLAPTON (2) RSO
17. SYLVESTER (3) Fantasy
18. ANDY GIBB (2) RSO
19. FRANK MILLS (1) Polydor
20. IAN MATTHEWS (2) Mushroom
21. BOBBY CALDWELL (1) Clouds
22. ACE FREHLEY (1) Casablanca
23. GINO VANELLI (2) A&M
24. PATRICK HERNANDEZ (1) Columbia
25. BOB SEGER (2) Capitol

TOP FEMALE ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

1. DONNA SUMMER (3) Casablanca
2. ANNE MURRAY (2) Capitol
3. BARBRA STREISAND (2) Columbia
4. RICKIE LEE JONES (1) Warner Bros.
5. OLIVIA NEWTON-JOHN (1) MCA
6. DIANA ROSS (2) Motown
7. GLORIA GAYNOR (2) Polydor
8. LINDA RONSTADT (1) Asylum
9. NICOLETTE LARSON (1) Warner Bros.
10. EVELYN "CHAMPAGNE" KING (2) RCA
11. DOLLY PARTON (2) RCA
12. EMMYLOU HARRIS (2) Warner Bros.
13. ALICIA BRIDGES (1) Polydor
14. DIONNE WARWICK (1) Ansta
15. AMII STEWART (1) Arista
16. STEPHANIE MILLS (1) 20th Century (RCA)
17. ANITA WARD (1) Juana
18. MINNIE RIPERTON (1) Capitol
19. CHAKA KHAN (1) Warner Bros.
20. MELISSA MANCHESTER (1) Ansta
21. CHER (1) Casablanca
22. PATTI SMITH (1) Arista
23. SUZI QUATRO (2) RSO
24. JONI MITCHELL (1) Asylum
25. CRYSTAL GAYLE (1) United Artists

TOP MALE ALBUM ARTISTS

HOT 100 & TOP LPs COMBINED

1. BILLY JOEL (2) Columbia
2. KENNY ROGERS (4) United Artists
3. ROD STEWART (1) Warner Bros.
4. BARRY MANLOW (3) Arista
5. NEIL YOUNG (2) Reprise
6. GEORGE THOROGOOD (1) Rounder
1. MCA
7. RICK JAMES (2) Gordy
8. WILLIE NELSON (2) Columbia (1) RCA
9. WAYLON JENNINGS (2) RCA
10. ERIC CLAPTON (2) RSO
11. TEO NUGENT (2) Epic
12. TEDDY PENDERGRASS (2) P.I.R.
13. SYLVESTER (2) Fantasy
14. FRANK ZAPPA (2) Zappa/Mercury
- (3) Discreet
15. BARRY WHITE (2) 20th Century (1) Unlimited Gold (CBS)
16. EDDIE MONEY (2) Columbia
17. BOB DYLAN (3) Columbia
18. GINO VANELLI (1) A&M
19. ELTON JOHN (2) MCA
20. JOE JACKSON (1) A&M
21. AL STEWART (1) Ansta
22. GERRY RAFFERTY (2) United Artists
23. NEIL DIAMOND (1) Columbia
24. JOHN STEWART (1) RSO
25. GEORGE BENSON (2) Warner Bros.

TOP FEMALE SINGLE ARTISTS

Pos. ARTIST

(No. of Charted Singles) Label

1. DONNA SUMMER (4) Casablanca
2. ANNE MURRAY (2) Capitol
3. OLIVIA NEWTON-JOHN (4) MCA (1) RSO
4. GLORIA GAYNOR (2) Polydor
5. ANITA WARD (1) Juana
6. AMII STEWART (2) Arista
7. NICOLETTE LARSON (2) Warner Bros.
8. CHER (3) Casablanca
9. LINDA RONSTADT (3) Asylum
10. RICKIE LEE JONES (2) Warner Bros.
11. BONNIE POINTER (2) Motown
12. MELISSA MANCHESTER (3) Arista

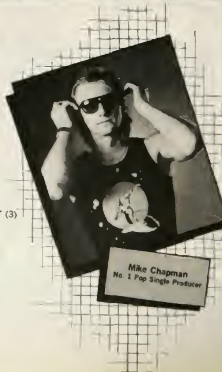
13. MAXINE NIGHTINGALE (1) Windsong
14. DIONNE WARWICK (1) Arista
15. BARBRA STREISAND (1) Columbia
16. ALICIA BRIDGES (2) Polydor
17. MAUREEN McGOVERN (2) Warner/Curb
18. DOLLY PARTON (4) RCA
19. EVELYN "CHAMPAGNE" KING (3) RCA
20. DIANA ROSS (1) Motown
21. CHAKA KHAN (1) Warner Bros.
22. BARBARA MANDRELL (2) MCA
23. JENNIFER WARREN (1) Ansta
24. STEPHANIE MILLS (1) 20th Century
25. SUZI QUATRO (2) RSO

TOP SINGLE PRODUCERS OF THE YEAR

Pos. PRODUCER (No. of Charted Singles)

1. MIKE CHAPMAN (10)
2. BERNARD EDWARDS/NILE RODGERS (12)
3. GIORGIO MORODOR/PETE BELLOTTE (10)
4. FREDDIE PERREN (6)
5. BEE GEES/KARL RICHARDSON/ALBHY GALUTEN (19)
6. BOB ESTY (6)
7. TED TEMPLEMAN (8)
8. PHIL RAMONE (8)
9. ROY THOMAS BAKER (11)
10. TOM DOWD (5)
11. JOHN BOYLAN & LITTLE RIVER BAND (8)
12. MICHAEL LLOYD (7)
13. RICHARD PERRY (5)
14. RON HAFKINE (4)
15. BARRY MANLOW/ROD DANTE (7)
16. JOHN FARRAR (5)
17. LARRY BUTLER (3)
18. MAURICE WHITE (4)
19. DIWO FEKARIS (2)
20. JEFF LYNNE (4)
21. GERRY RAFFERTY/HUGH MURPHY (4)
22. JACQUES MORALI/HENRI BELOLO (3)
23. PETER ASHER (4)
24. PAUL DAVIS (3)
25. JIM ED NORMAN (3)
26. PAUL MCARTNEY (4)
27. CHEAP TRICK (2)
28. FREDERICK KNIGHT (1)
29. GEORGE TOBIN (1)
30. BOB GAUDIO (2)

31. JOHN STEWART (2)
32. FRANK MILLS (2)
33. DAVID FOSTER (3)
34. THE JACKSONS (2)
35. BUDDY BUE (3)
36. RICHARD SANFORD (2)
37. VINI PONCIA (3)
38. GLYN JOHNS (4)
39. TOTO (2)
40. FLOYD-CROPPER (1)
41. DENNY DIANTE (1)
42. ARIF MARDIN (5)
43. CORY WADE (2)
44. GENE McFADDEN/JOHN WHITEHEAD (2)
45. BAD COMPANY (2)
46. DEL NEWMAN (1)
47. RAY PARKER JR. (1)
48. JAMES CARMICHAEL (4)
49. MICKIE MOST (2)
50. HOWARD ALBERT/ROD ALBERT (3)
51. THOM BELL (1)
52. STEVE DUCKINGHAM (3)
53. ANN HOLLOWAY (1)
54. PETER HENDERSON (3)
55. SUPERTRAMP (3)
56. RUSS TITELMAN (3)
57. ALAN PARSONS (2)
58. DIRE STRAITS (1)
59. NICKOLAS ASHFORD/VALERIE SIMPSON (3)
60. BOB MARLEY/WAILERS (1)
61. KYLE LENNING (1)
62. KANSAS (3)
63. JEAN VANLOU (1)
64. DARYL DRAGON (3)



65. DAVID MALLOY (2)
66. DENNIS LAMBERT/BRIAN POTTER (8)
67. QUINCY JONES (3)
68. CARTER (3)
69. RON NEVISON (2)
70. WARREN SCHATZ (2)
71. MICHAEL OMARIAN (1)
72. TOM SCHOLZ (3)
73. BUNNY SIGLER (2)
74. JIMMY SIMPSON (2)
75. BEAU RAY FLEMING (2)
76. BJORN ULVAUS/BENNY ANDERSSON (4)
77. KEITH OLSEN (2)
78. BILL SCHNEE (3)
79. GUS DUDGEON (3)
80. GLIMMER TWINS (2)
81. ROBERT PALMER (1)
82. DAVID KERSHENBAUM (2)
83. LUGI SALUJON (1)
84. JOHNNY SANDLIN (2)
85. NICK LOWE (1)
86. BOB SEGER/PUNCH (2)
87. GARY KLEIN (4)
88. BOB T. SCHLER (1)
89. PAUL STANLEY (3)
90. OREANS (1)
91. EDWIN STAWON (3)
92. MIDASCARE PRODUCTIONS (1)
93. TOMMY LIPUMA (1)
94. BOB JAMES (2)
95. MUSCLE SHAMALS RHYTHM SECTION (2)
96. LENNY WARONKER (2)
97. ROBERT JOHN LANGE (3)
98. JEFFREY BOWEN (2)
99. BERRY GORDY, JR. (2)
100. TOM COLLINS (2)



Without music life would be a mistake.
Friedrich Nietzsche (1844-1900)



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Well, that's an old story to us. CBS Records International has always been aware that the best salespeople for American music overseas are the artists themselves.

That's why this year alone, we've supported major performance and promotional tours by over 75 acts in over 100 entertainment capitals all over the world.

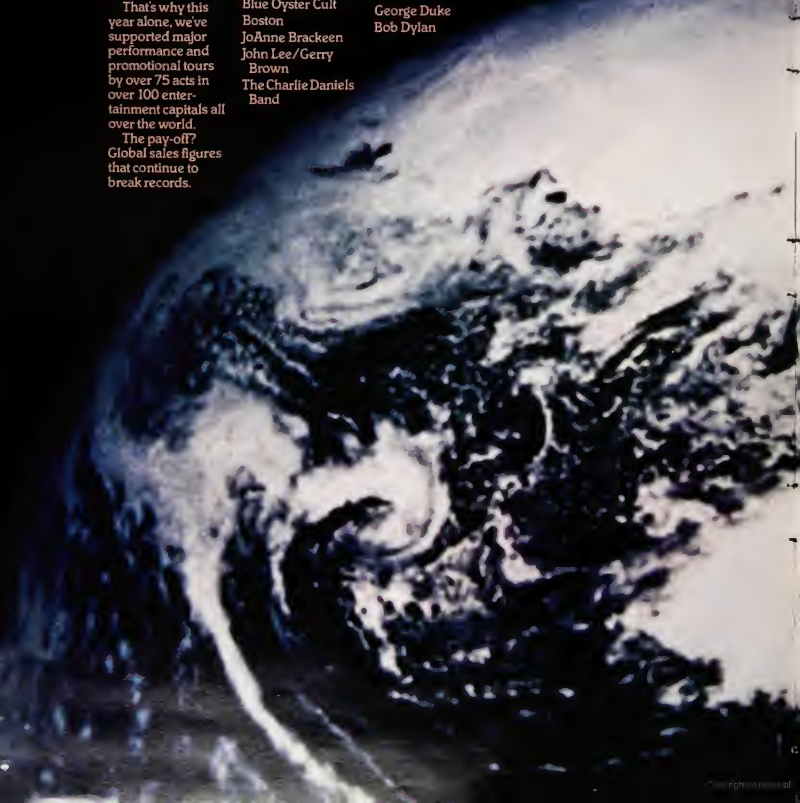
The pay-off? Global sales figures that continue to break records.

1979
American Artists
On Tour
Bobby Bare
The Beach Boys
Jeff Beck
Celtic Bee
Harry Belafonte
Blue Oyster Cult
Boston
JoAnne Brackeen
John Lee/Gerry
Brown
The Charlie Daniels
Band

Cheap Trick
Chicago
Stanley Clarke
Billy Cobham
Leonard Cohen
Ray Conniff
Burton Cummings
Al Di Meola
George Duke
Bob Dylan

Earth, Wind & Fire
The Emotions
Ellen Foley
Steve Forbert
Frantique
Eric Gale
Gary's Gang

Larry Gatlin
Stan Getz
Dexter Gordon
Herbie Hancock
Heath
Heath Bros.



The Traveling American Artists In International Sales?

Freddie Hubbard
The Jacksons
Billy Joel
David Johansen
Journey

Gladys Knight &
The Pips
Patti LaBelle
Hubert Laws
Ramsey Lewis
Kenny Loggins
Cheryl Lynn

Frank Marino &
Mahogany Rush
Manhattans
Johnny Mathis
Marilyn McCoo &
Billy Davis, Jr.
McFadden &
Whitehead
John McLaughlin
Molly Hatchet

Eddie Money
Mongo Santamaria
Mother's Finest
New Barbarians
Ted Nugent
Lou Rawls
Return to Forever
REO Speedwagon
Santana
Lalo Schiffrin
Mariena Shaw
Woody Shaw
Rex Smith

Phoebe Snow
Bruce Springsteen
Livingston Taylor
Tonio K.
Toto
Trickster
Cedar Walton
Anita Ward
Weather Report
Muddy Waters
David Werner
Barry White
Andy Williams
Tammy Wynette
Frank Zappa
20/20

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the world.



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Edwin Birdsong

Jerry Butler
Jan Carr

Mary Clayton
Archie Bell & The Dells

The Force
The Futures

Frankie
Dee Dee Sharp Gamble

The Jones Girls
Bell & James

Ronnie James
O'Jays

Elton John
Tom Jones

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Johnny Mathis
Jackie Moore

Billy Paul
Michael Padgug

Teddy Pendergast
Pockets

Wesley
Cindy & Roy

Bobby Rush
Silk

Spinners
Arto Stewart

Stylishes
Dexter Wansel

Lou Rawls
McFadden & Whitehead

MFSL
and Many More

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"You'll never forget our tunes"



TOP GROUPS/DUOS/ INSTRUMENTALISTS OF THE YEAR

1

Peaches & Herb
No. 1 Pop Single &
Album Duo

Herb Alpert
No. 1 Pop Single
Instrumentalist

The Cars
No. 1 Pop Album Group

Chuck Mangione
No. 1 Pop Album
Instrumentalist

Chic
No. 1 Pop Single Group

TOP SINGLE DUOS

- Pos. ARTIST
(No. of Charted Singles) Label
1. PEACHES & HERB (3) Polydor/
M V P
 2. BARBRA STREISAND/NEIL
DIAMOND (1) Columbia
 3. SUZI QUATRO/CHRIS NORMAN (1)
RSO
 4. MCFADDEN & WHITEHEAD (1) P.R.
 5. ENGLAND DAN & JOHN FORD
COLEY (1) Big Tree
 6. CAPTAIN & TENNILLE (2) A&M (1)
Casablanca
 7. BELL & JAMES (1) A&M
 8. HALL & OATES (2) RCA
 9. FOGELBERG & WEISBERG (1) Full
Moon/Epic
 10. ASHFORD & SIMPSON (1) Warner
Bros.

TOP SINGLE GROUPS

- Pos. ARTIST
(No. of Charted Singles) Label
1. CHIC (4) Atlantic
 2. BEE GEES (3) RSO
 3. THE KNACK (2) Capitol
 4. EARTH, WIND, & FIRE (4) ARC/
Columbia
 5. DR. HOOK (4) Capitol
 6. VILLAGE PEOPLE (3) Casablanca
 7. DOOBIE BROTHERS (3) Warner
Bros.
 8. LITTLE RIVER BAND (4) Capitol
 9. BLONDIE (3) Chrysalis
 10. SISTER SLEDGE (2) Atlantic

TOP SINGLE INSTRUMENTALISTS

- Pos. ARTIST
(No. of Charted Singles) Label
1. HERB ALPERT (1) A&M
 2. HERBIE MANN (1) Atlantic
 3. MAYNARD FERGUSON (1) United
Artists
 4. JOHN WILLIAMS (1) Arista

TOP ALBUM INSTRUMENTALISTS

- Pos. ARTIST
(No. of Charted LPs) Label
1. CHUCK MANGIONE (3) A&M (1)
Mercury
 2. GROVER WASHINGTON JR. (1)
Elektra (1) Motown
 3. JEAN-LUC PONTY (2) Atlantic
 4. EARL KLUGH (1) United Artists
 5. HERBIE HANCOCK (11) Columbia

TOP ALBUM DUOS

- Pos. ARTIST
(No. of Charted LPs) Label
1. PEACHES & HERB (1) Polydor/
M V P
 2. BLUES BROTHERS (1) Atlantic
 3. ASHFORD & SIMPSON (2) Warner
Bros.
 4. FOGELBERG & WEISBERG (1) Full
Moon/Epic

TOP ALBUM GROUPS

- Pos. ARTIST
(No. of Charted Albums) Label
1. CARS (2) Elektra
 2. VAN HALEN (2) Warner Bros.
 3. STYX (3) A&M
 4. BEE GEES (2) RSO
 5. EARTH, WIND, & FIRE (2) Columbia
(1) ARC/Columbia
 6. VILLAGE PEOPLE (4) Casablanca
 7. DOOBIE BROTHERS (1) Warner
Bros.
 8. SUPERTRAMP (2) A&M
 9. DIRE STRAITS (2) Warner Bros.
 10. FOREIGNER (3) Atlantic

TOP SOUNDTRACKS/ COMEDY ARTISTS OF THE YEAR

TOP COMEDY ALBUM ARTISTS

- Pos. ARTIST
(No. charted LPs) Label
1. STEVE MARTIN (3) Warner Bros.
 2. RICHARD PRYOR (1) Warner Bros.
 3. ROBIN WILLIAMS (1) Casablanca
 4. GEORGE CARLIN (1) Atlantic
 5. CHEECH & CHONG (1) Warner Bros.

TOP SOUNDTRACKS

- Pos. TITLE-Label
1. GREASE-RSO
 2. SATURDAY NIGHT FEVER-RSO
 3. THE KIDS ARE ALRIGHT-MCA
 4. THE MAIN EVENT-Columbia
 5. MIDNIGHT EXPRESS-Casablanca
 6. THE WIZ-MCA
 7. SGT. PEPPERS LONELY HEARTS
CLUB BAND-RSO
 8. THE LORD OF THE RINGS-Fantasy
 9. SUPERMAN-Warner Bros.
 10. HAIR-RCA
 11. THE MUPPETS-Atlantic
 12. EVERY WHICH WAY BUT LOOSE-
A&M
 13. THE ROCKY HORROR PICTURE
SHOW-Ode
 14. MANHATTAN-Columbia
 15. WAR OF THE WORLDS-Columbia

Steve Martin
No. 1 Comedy Album Artist

Grease
No. 1 Soundtrack

TOP PUBLISHERS OF THE YEAR

TOP POP PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. PERREN VIBES, ASCAP (7)
2. CHIC, BMI (6)
3. ALMO, ASCAP (19)
4. IRVING, BMI (17)
5. STIGWOOD, BMI (13)
6. SCREEN GEMS-EMI, BMI (11)
7. UNICHAPPELL, BMI (14)
8. MIGHTY THREE, BMI (6)
9. RICK'S, BMI (6)
10. JOBETE, ASCAP (13)
11. RIVA, ASCAP (2)
12. CHAPPELL, BMI (2)
13. CAREERS, BMI (6)
14. CHINNICHAP, BMI (5)
15. WARNER BROS., ASCAP (4)
16. HUDMAR, ASCAP (4)
17. EIGHTIES, ASCAP (2)
18. DEB DAVE, BMI (3)
19. JET, BMI (3)
20. NICK-O-VAL, ASCAP (3)
21. LIDO, BMI (5)
22. CHAPPELL, ASCAP (9)
23. GREEN LIGHT, ASCAP (1)
24. LOWERY, BMI (3)
25. TWO KNIGHT, BMI (1)
26. SMALL HILL, ASCAP (1)
27. MUSIC FOR UNICEF, BMI (1)
28. FOURTH FLOOR, ASCAP (2)
29. CANOPY, ASCAP (1)
30. SHERLYN, BMI (8)
31. BEECHWOOD, BMI (5)
32. BRUCE SPRINGSTEEN, ASCAP (1)
33. ISLAND, BMI (3)
34. APRIL, ASCAP (4)
35. SNUG, ASCAP (4)
36. EASY MONEY, ASCAP (2)
37. COLGEMS EMI, ASCAP (5)
38. PEACOCK, BMI (1)
39. LOW-SAL, BMI (3)
40. STONE AGATE, BMI (1)
41. GEAR, ASCAP (4)
42. RAYDIOLA, ASCAP (1)
43. FINCHLEY, ASCAP (2)
44. KISS, ASCAP (4)
45. SILVER FIDDLE, BMI (2)
46. IMPULSIVE, ASCAP (3)
47. ATV, BMI (12)
48. WRITER'S NIGHT, ASCAP (1)
49. RARE BLUE, ASCAP (3)
50. ANGEL WING, ASCAP (1)
51. MARKS, BMI (1)
52. HAT BAND, BMI (1)
53. STEPHEN STILLS, BMI (2)
54. MML COMMUNICATIONS, ASCAP (1)
55. RADIO, ASCAP (1)
56. DELICATE, ASCAP (4)
57. WEED HIGH NIGHTMARE, BMI (3)
58. ORLEANSONGS, ASCAP (2)
59. STEAMED CLAM, BMI (1)
60. MUSIC CITY, ASCAP (2)
61. MILK MONEY, ASCAP (3)
62. ROSS VANNELLI, ASCAP (1)
63. STOP, BMI (1)
64. SONGFIRE, BMI (1)
65. WELBECK, ASCAP (5)
66. NARHWAL, BMI (1)
67. RUBICON, BMI (1)
68. COUNTLESS, BMI (2)
69. VAN HALEN, ASCAP (2)
70. LAUGHING WILLOW, ASCAP (1)
71. WARNER TAMERLANE, BMI (6)
72. LUCKY THREE, BMI (2)
73. MIRAN, BMI (1)
74. JOHN FARRAR, BMI (3)
75. EDWARD B. MARKS, BMI (4)
76. ROCKSLAM, BMI (1)
77. EASY NINE, BMI (1)
78. CHEVIS, BMI (1)
79. HUDSON BAY, BMI (2)
80. BRUIN, BMI (1)
81. COMPLACENT TUNZ, ASCAP (1)
82. ALBION, BMI (2)
83. STONEBRIDGE, ASCAP (2)
84. PIROOTING, ASCAP (1)
85. LINDSEYANNE, BMI (2)
86. PEER INTERNATIONAL, BMI (1)
87. SPIKES, BMI (2)
88. SEE THIS SCOTT, ASCAP (2)
89. ROBIN SCOTT, ASCAP (1)

90. GANGA, BMI (1)
91. PRINCE OF WALES, ASCAP (1)
92. PURE SONGS, ASCAP (2)
93. COTILLION, BMI (3)
94. CDMMODORES, ASCAP (4)
95. STONE BRIDGE, ASCAP (1)
96. THREESOME, ASCAP (1)
97. MFL COMMUNICATIONS, BMI (4)
98. TARANTULA, ASCAP (1)
99. MAKE ME SMILE, ASCAP (1)
100. ABC-DUNHILL, BMI (3)

TOP SOUL PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. MIGHTY THREE, BMI (25)
2. CHIC, BMI (7)
3. JOBETE, ASCAP (28)
4. SHERLYN, BMI (22)
5. PERREN VIBES, ASCAP (6)
6. IRVING, BMI (20)
7. NICK-O-VAL, ASCAP (6)
8. RUBBER BAND, BMI (6)
9. TWO KNIGHT, BMI (3)
10. MALBIZ, BMI (4)
11. UNICHAPPELL, BMI (9)
12. WARNER TAMERLANE, BMI (17)
13. SPECTRUM VII, ASCAP (4)
14. MIRAN, BMI (1)
15. SCREEN GEMS-EMI, BMI (6)
16. LUCKY THREE, BMI (5)
17. VAL-LE-JOE, BMI (5)
18. ALMO, ASCAP (12)
19. WARNER BROS., ASCAP (5)
20. JOBETE, BMI (4)
21. TOTAL EXPERIENCE, BMI (2)
22. STONE DIAMOND, BMI (4)
23. ARISTA, ASCAP (3)
24. ROSY, ASCAP (3)
25. BOVINA, ASCAP (2)
26. SHERLYN, BMI (4)
27. PEACOCK, BMI (1)
28. AMAZEMENT, BMI (2)
29. RICK'S, BMI (5)
30. TWO PEPPER, ASCAP (2)
31. RAYDIOLA, ASCAP (2)
32. REICO, BMI (3)
33. ASCENT, BMI (1)
34. JANUARY, BMI (2)
35. MARSANT, BMI (4)
36. MAYFIELD, BMI (4)
37. MILLS & MILLS, BMI (4)
38. COTILLION, BMI (5)
39. MAY TWELFTH, BMI (8)
40. SIX CONTINENTS, BMI (3)
41. BETTER DAYS, BMI (3)
42. SPEED-LITE, BMI (5)
43. MUSCLE SHODALS, BMI (5)
44. NUDEAU, BMI (2)
45. FOUR KNIGHTS, BMI (4)
46. CHAPPELL, ASCAP (5)
47. AT HOME ASCAP (1)
48. DECIBEL, BMI (3)
49. EAST MEMPHIS, BMI (2)
50. ALEXSCAR, BMI (3)

TOP COUNTRY PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. TREE, BMI (56)
2. HOUSE OF GOLD, BMI (20)
3. PI-GEM, BMI (12)
4. HALL CLEMENT, BMI (1)
5. MUSIC CITY, ASCAP (13)
6. ALGEE, BMI (11)
7. CROSS KEYS, ASCAP (13)
8. SCREEN GEMS-EMI, BMI (14)
9. AL GALLICHO, BMI (15)
10. WARNER TAMERLANE, BMI (13)
11. CHESH, ASCAP (7)
12. HALLNOTE, BMI (7)
13. BDBBY GOLDSBORO, ASCAP (7)
14. BEN PETERS, BMI (5)
15. FRIEBAR, BMI (6)
16. AMERICAN COWBOY, BMI (3)
17. UNICHAPPELL, BMI (7)

Perren Vibes, ASCAP
No. 1 Pop Publisher

PERREN-VIBES
MUSIC, INC.

True, BMI
No. 1 Country Publisher

Free
International

Mighty Three, BMI
No. 1 Soul Publisher

Pirooting

Pirooting, ASCAP
No. 1 Adult Contemporary Publisher

18. ACUFF ROSE, BMI (12)
19. CHAPPELL, ASCAP (14)
20. MILNE, ASCAP (9)
21. BLACKWOOD, BMI (17)
22. ROSE BRIDGE, BMI (5)
23. BELLAMY BROTHERS, ASCAP (2)
24. MULLET, BMI (4)
25. MUSIC WEST OF THE PECOS, BMI (5)
26. TRI-CHAPPELL, SESAC (5)
27. UNITED ARTISTS, ASCAP (8)
28. DEB DAVE, BMI (8)
29. KECA, ASCAP (2)
30. PRIMA-DONNA, BMI (2)
31. TWITTY BIRD, BMI (4)
32. PESO, BMI (4)
33. BOXER, BMI (1)
34. K.C.M., ASCAP (1)
35. ATV, BMI (9)
36. SHADE TREE, BMI (6)
37. EDWIN H. MORRIS, ASCAP (4)
38. PICK A HIT, BMI (3)
39. BRIAR PATCH, BMI (6)
40. COMBINE, BMI (8)
41. DANOR, BMI (2)
42. ANGEL WING, ASCAP (6)
43. MARIPOSA, BMI (9)
44. PERREN VIBES, ASCAP (2)
45. WRITER'S NIGHT, ASCAP (1)
46. GARY S. PAXTON, BMI (3)
47. WILKEX, ASCAP (6)
50. MOTHER TONGUE, ASCAP (1)

TOP ADULT CONTEMPORARY PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Songs)

1. PIROOTING, ASCAP (1)
2. ALMO, ASCAP (6)
3. IRVING, BMI (8)
4. UNICHAPPELL, BMI (11)

5. SCREEN GEMS-EMI, BMI (8)
6. FRABJOUS, ASCAP (2)
7. D.J.M., ASCAP (2)
8. CHAPPELL, ASCAP (6)
9. STONEBRIDGE, ASCAP (2)
10. PERREN VIBES, ASCAP (3)
11. DEB DAVE, BMI (5)
12. FOURTH FLOOR, ASCAP (2)
13. WARNER TAMERLANE, BMI (3)
14. IMPULSIVE, ASCAP (3)
15. HUDSON BAY, BMI (2)
16. BRUIN, BMI (1)
17. SILVER FIDDLE, BMI (1)
18. ANGEL WING, ASCAP (1)
19. CAREERS, BMI (1)
20. WRITER'S NIGHT, ASCAP (1)
21. JOBETE, ASCAP (1)
22. CANAL, BMI (6)
23. TRI-CHAPPELL, SESAC (2)
24. MIGHTY THREE, BMI (1)
25. SILVER BLUE, ASCAP (2)
26. NARHWAL, BMI (1)
27. TARANTULA, ASCAP (1)
28. CHINNICHAP, BMI (2)
29. LOW-SAL, BMI (1)
30. STEPHEN STILLS, BMI (2)
31. CARMEX, BMI (1)
32. RICK'S, BMI (2)
33. MUSIC FOR UNICEF, BMI (1)
34. GANGA, BMI (1)
35. APRIL, ASCAP (3)
36. CHIC, BMI (1)
37. ROSS VANNELLI, ASCAP (1)
38. CANAL, BMI (1)
39. HOUSE OF BRYANT, BMI (2)
40. CAMERICA, ASCAP (1)
41. CROSSEYED BEAR, BMI (1)
42. HARLEM, BMI (1)
43. LEEDS, ASCAP (3)
44. PESO, BMI (2)
45. LAUGHING WILLOW, ASCAP (2)
46. EARMARK, BMI (1)
47. FICTION, BMI (1)
48. HOUSE OF GOLD, BMI (3)
49. BOBBY GOLDSBORO, ASCAP (2)
50. RUBICON, BMI (1)

* True, BMI has no entries in alphabetical order

A Billboard Special

DECEMBER 22, 1979 BILLBOARD

Billboard Picks The Class Of '79.

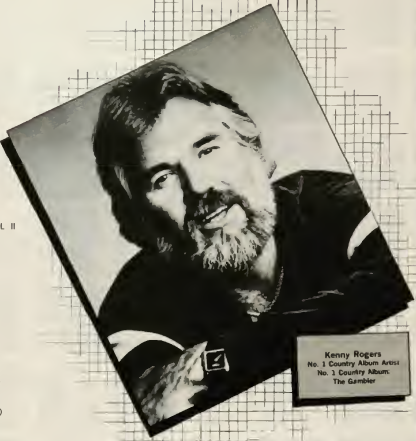


ASCAP
We're Always Thinking Outside the Box

TOP ALBUMS/ARTISTS OF THE YEAR

TOP ALBUM ARTISTS

- KENNY ROGERS**—United Artists
TEN YEARS OF GOLD
KENNY
THE GAMBLER
DAYTIME FRIENDS
LOVE OR SOMETHING LIKE IT
- WAYLON JENNINGS**—RCA
I'VE ALWAYS BEEN CRAZY
GREATEST HITS
WANTED: THE OUTLAWS
- WILLIE NELSON**—Columbia / Lone Star/United Artists
STARJOURNALS
FACE OF A FIGHTER (Lone Star)
THERE'LL BE NO TEARDROPS
TODAY (United Artists)
REDHEADED STRANGER
WILLIE & FAMILY LIVE
- ANNE MURRAY**—Capitol
LET'S KEEP IT THAT WAY
NEW KIND OF FEELING
- DON WILLIAMS**—MCA/ABC
THE BEST OF DON WILLIAMS, VOL. II
COUNTRY BOY (ABC)
EXPRESSIONS
- STATLER BROTHERS**—Mercury
A CHRISTMAS CARD
HOLY BIBLE
THE ORIGINALS
THE BEST OF THE STATLER BROTHERS
ENTERTAINERS... ON AND OFF THE ROAD
- DOLLY PARTON**—RCA
HERE YOU COME AGAIN
HEARTBREAKER
GREAT BALLS OF FIRE
BEST OF DOLLY PARTON
- CRYSTAL GAYLE**—United Artists/Columbia
WE SHOULD BE TOGETHER
MISS THE MISSISSIPPI (Columbia)
WHEN I DREAM
WE MUST BELIEVE IN MAGIC
- BARBARA MANDELL**—MCA
MOODS
JUST FOR THE RECORD
THE BEST OF BARBARA MANDELL
- EMMYLOU HARRIS**—Warner Bros.
QUARTER MOON IN A TEN CENT TOWN
BLUE KENTUCKY GIRL
PROFILE / BEST OF EMMYLOU HARRIS
- OAK RIDGE BOYS**—MCA/ABC
ROOM SERVICE
Y'ALL COME BACK SALOON (ABC)
THE OAK RIDGE BOYS HAVE ARRIVED
- ELVIS PRESLEY**—RCA
ELVIS: A CANADIAN TRIBUTE
OUR MEMORIES OF ELVIS VOL. II
ELVIS: LEGENDARY PERFORMER, VOLUME 3
ELVIS SINGS FOR CHILDREN & CHOMPUPS TOO
OUR MEMORIES OF ELVIS
- RONNIE MILSAP**—RCA
ONLY ONE LOVE IN MY LIFE
IMAGES
- KENNY ROGERS & DOTTIE WEST**—United Artists
CLASSICS
EVERYTIME TWO FOOLS COLLIDE
- EDDIE RABBITT**—Elektra
LOVELINE
VARIATIONS
- TANYA TUCKER**—MCA
TNT
- LINDA RONSTADT**—Asylum
GREATEST HITS
SIMPLE DREAMS
LIVING IN THE USA
- LARRY GATLIN**—Monument / Columbia
OH BROTHER
STRAIGHT AHEAD (Columbia)
LARRY GATLIN'S GREATEST HITS
- JOHN CONLEE**—MCA
ROSE COLORED GLASSES
FOREVER



Kenny Rogers
No. 1 Country Album Artists
No. 1 Country Album:
The Gambler

- CHARLIE DANIELS BAND**—Epic
VOLUNTEER JAM III AND IV
MILLION MILE REFLECTIONS
- OLIVIA NEWTON-JOHN**—MCA
TOTALLY HOT
- THE KENDALLS**—Ovation
OLD FASHIONED LOVE
JUST LIKE REAL PEOPLE
HEAVEN'S JUST A SIN AWAY
- CONWAY TWITTY**—MCA
CONWAY
CROSS WINDS
- JOHNNY PAYCHECK**—Epic
TAKE THIS JOB AND SHOVE IT
ARMED AND CRAZY
JOHNNY PAYCHECK'S GREATEST HITS, VOLUME II
- CHARLEY PRIDE**—RCA
BURGERS AND FRIES / WHEN I STOP
LEAVING (I'LL BE GONE)
YOU'RE MY JAMACA
- WAYLON JENNINGS & WILLIE NELSON**—RCA
STAY WITH ME / GOLDEN TEARS
TEAR TIME
- WILLIE NELSON & LEON RUSSELL**—Columbia
ONE FOR THE ROAD
- POCO**—MCA
LEGEND
- MEL TILLIS**—MCA
MR. ENTERTAINER
ARE YOU SINCERE
I BELIEVE IN YOU
- MERLE HAGGARD**—MCA/Capitol
SERVING 190 PROOF
THE WAY IT WAS IN '51 (Capitol)
I'M ALWAYS ON A MOUNTAIN
- HANK WILLIAMS JR.**—Elektra / Curb
FAMILY TRADITION
- T.G. SHEPPARD**—Warner/Curb
3/4 LONELY
- JOHN DENVER**—RCA
JOHN DENVER
- BELLAMY BROTHERS**—Warner/Curb
THE TWO AND ONLY
- MOE BANDY**—Columbia
IT'S A CHEATING SITUATION
LOVE IS WHAT LIFE'S ALL ABOUT
- JERRY LEE LEWIS**—Elektra / Sun
JERRY LEE LEWIS
DUETS (Sun)
- SUSIE ALANSON**—Elektra / Curb
HEART TO HEART
- DR. HOOK**—Capitol
PLEASURE & PAIN
- JIM ED BROWN & HELEN CORNELIUS**—RCA
JIM ED & HELEN
- TAMMY WYNETTE**—Epic
TAMMY WYNETTE'S GREATEST HITS, VOL. I
WOMANHOOD
JUST TAMMY
- RANDY BARLOW**—Republic
FALL IN LOVE WITH ME
RANDY BARLOW
- GENE WATSON**—Capitol
REFLECTIONS
SHOULD I COME HERE
- GLEN CAMPBELL**—Capitol
BASIC
- ERNEST TUBB**—Cachet
THE LEGEND AND THE LEGACY
- MARSHALL TUCKER BAND**—Capricorn
GREATEST HITS
- JIMMY BUFFETT**—MCA/ABC
YOU HAD TO BE THERE (ABC)
VOLCANO
- LORETTA LYNN & CONWAY TWITTY**—MCA
THE VERY BEST OF LORETTA LYNN & CONWAY
- BILLY CRASH CRADDOCK**—Capitol
TURNING UP AND TURNING ON
- LORETTA LYNN**—MCA
WE'VE COME A LONG WAY, BABY

TOP ALBUMS

- TITLE—Artist—Label**
- THE GAMBLER**—Kenny Rogers—United Artists
- GREATEST HITS**—Waylon Jennings—RCA
- I'VE ALWAYS BEEN CRAZY**—Waylon Jennings—RCA
- STARJOURNALS**—Willie Nelson—Columbia
- WILLIE & FAMILY LIVE**—Willie Nelson—Columbia
- WHEN I DREAM**—Crystal Gayle—United Artists
- EXPRESSIONS**—Don Williams—MCA
- TEN YEARS OF GOLD**—Kenny Rogers—United Artists
- LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
- HEARTBREAKER**—Dolly Parton—RCA
- NEW KIND OF FEELING**—Anne Murray—Capitol
- TNT**—Tanya Tucker—MCA
- MOODS**—Barbara Mandrell—MCA
- TOTALLY HOT**—Olivia Newton-John—MCA
- MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic
- ROSE COLORED GLASSES**—John Conlee—MCA
- THE BEST OF THE STATLER BROTHERS**—Statler Brothers—Mercury
- PROFILE / BEST OF EMMYLOU HARRIS**—Emmylou Harris—Warner Bros.
- CLASSICS**—Kenny Rogers & Dottie West—United Artists
- LARRY GATLIN'S GREATEST HITS**—Larry Gatlin—Monument
- ONLY ONE LOVE IN MY LIFE**—Ronnie Milsap—RCA
- BLUE KENTUCKY GIRL**—Emmylou Harris—Warner Bros.
- EVERY WHICH WAY BUT LOOSE**—Soundtrack—Elektra
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
- THE OAK RIDGE BOYS HAVE ARRIVED**—Oak Ridge Boys—MCA
- THE BEST OF BARBARA MANDELL**—Barbara Mandrell—MCA
- ROOM SERVICE**—Oak Ridge Boys—MCA
- LOVELINE**—Eddie Rabbit—Elektra
- THE BEST OF DON WILLIAMS, VOL. II**—Don Williams—MCA
- ONE FOR THE ROAD**—Willie Nelson & Leon Russell—Columbia
- SWEET MEMORIES**—Willie Nelson—RCA
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- BURGERS AND FRIES / WHEN I STOP LEAVING (I'LL BE GONE)**—Charley Pride—RCA
- GREAT BALLS OF FIRE**—Dolly Parton—RCA
- IMAGES**—Ronnie Milsap—RCA
- LEGEND—Poco**—MCA
- TEAR TIME**—Gene & Sugar—RCA
- THE ORIGINALS**—Statler Brothers—Mercury
- ARMED AND CRAZY**—Johnny Paycheck—Epic
- ENTERTAINERS... ON AND OFF THE ROAD**—Statler Brothers—Mercury
- OUR MEMORIES OF ELVIS**—Elvis Presley—RCA
- FAMILY TRADITION**—Hank Williams Jr.—Elektra / Curb
- VARIATIONS**—Eddie Rabbit—Elektra
- CROSS WINDS**—Conway Twitty—MCA
- REDHEADED STRANGER**—Willie Nelson—Columbia
- LOVE OR SOMETHING LIKE IT**—Kenny Rogers—United Artists
- JUST LIKE REAL PEOPLE**—The Kendalls—Ovation
- EVERYTIME TWO FOOLS COLLIDE**—Kenny Rogers & Dottie West—United Artists
- CONWAY**—Conway Twitty—MCA
- ELVIS: LEGENDARY PERFORMER, VOLUME 3**—Elvis Presley—RCA

**Warner
Communications
congratulates
the winners
of Billboard's
1979
Talent In Action
Year End
Awards...**

Bellamy Brothers (Warner-Curb)
#2 Country Single
"If I Said You Had
A Beautiful Body,
Would You Hold It
Against Me"

George Benson (Warner Bros.)
#2 Jazz Album Artist
#2 Jazz Album
"Livin' Inside Your Love"

Blues Brothers (Atlantic)
#2 Pop Duo
#2 Pop Album Duo

Cars (Elektra)
#1 Pop Album Group
#2 Pop Group

Chic (Atlantic)
#1 Pop Single Group
#1 Soul Artists
#1 Soul Single
"Good Times"
#1 Soul Album
"C'est Chic"
#1 Soul Single Artists
#1 Soul Album Artists
#2 Pop Single Artists
#2 Disco Artists
#2 Disco Audience Response
"Le Freak"

Dire Straits (Warner Bros.)
#1 New Album Artists
#1 New Pop Album Duo Group
#2 Pop New Artists

Big Al Downing (Warner Bros.)
#1 Country Single New Artist

Rickie Lee Jones (Warner Bros.)
#1 New Pop Album Female Artist

Herbie Mann (Atlantic)
#2 Pop Single Instrumentalist

Steve Martin (Warner Bros.)
#1 Comedy Album Artist

Richard Pryor (Warner Bros.)
#2 Comedy Album Artist

Eddie Rabbitt (Elektra)
#2 Country Single Artist

Sister Sledge (Cotillion)
#2 New Pop Album Female Artists

Rod Stewart (Warner Bros.)
#1 Pop Male Single Artist

Van Halen (Warner Bros.)
#2 Pop Album Group

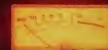
Warner Bros.
#1 Soul Album Label
#1 Soul Single Label
#2 Pop Album Label
#3 Disco Label

Atlantic
#2 Soul Album Label
#2 Soul Single Label
#2 Disco Label



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TOP SINGLE ARTISTS OF THE YEAR

DECEMBER 22, 1979, BILLBOARD

Pos. ARTIST—Labels, TITLES

1. **WILLIE NELSON**—Columbia/RCA/
Lone Star/United Artists
ALL OF ME
SWEET MEMORIES (RCA)
WILL YOU REMEMBER MINE (Lone
Star)
THERE'LL BE NO TEARDROPS
TONIGHT (UA)
CRAZY ARMS (RCA)
SEPTEMBER SONG
WHISKY RIVER
2. **EDDIE RABBITT**—Elektra
I JUST WANT TO LOVE YOU
SUSPICIONS
EVERY WHICH WAY BUT LOOSE
3. **CRYSTAL GAYLE**—United Artists/
Columbia
WHY HAVE YOU LEFT THE ONE
YOU LEFT ME FOR
HALF THE WAY (Columbia)
YOUR KISSES WILL
WHEN I DREAM
4. **T.G. SHEPPARD**—Warner/Curb
DAYLIGHT
HAPPY TOGETHER
LAST CHEATER'S WALTZ
YOU FEEL GOOD ALL OVER
5. **RONNIE MILSAP**—RCA
LET'S TAKE THE LONG WAY
AROUND THE WORLD
NOBODY LIKES SAD SONGS
BACK ON MY MIND AGAIN/SANTA
BARBARA
IN NO TIME AT ALL
6. **THE KENDALLS**—Ovation
SWEET DESIRE
I HAD A LOVELY TIME
I DON'T DO LIKE THAT NO MORE
NEVER MY LOVE
JUST LIKE REAL PEOPLE
7. **BARBARA MANDELL**—MCA/ABC
(IF I WING YOU IS WORTH IT)
I DON'T WANT TO BE RIGHT
SLEEPING SING IN A DOUBLE
BED (ABC)
DECELED BY A FEELING
8. **CHARLEY PRIDE**—RCA
BURGERS AND FRIES
YOU'RE MY JAMAICA
WHERE DO I PUT HER MEMORY
9. **JOHN CONLEE**—MCA/ABC
BACKSIDE OF THIRTY
LADY LAY DOWN (ABC)
BEFORE MY TIME
10. **DON WILLIAMS**—MCA/ABC
LAY DOWN BESIDE ME
TULSA TIME (ABC)
IT MUST BE LOVE
11. **CONWAY TWITTY**—MCA
YOUR LOVE HAS TAKEN ME THAT
HIGH
DON'T TAKE IT AWAY
I MAY NEVER GET TO HEAVEN
12. **DOLLY PARTON**—RCA
HEARTBREAKER
YOU'RE THE ONLY ONE
SWEET SUMMER LOVIN'/GREAT
BALLS OF FIRE
I REALLY GOT THE FEELING/BABY
I'M BURNING
13. **KENNY ROGERS**—United Artists
THE GAMBLER
YOU DEGRADED MY LIFE
SHE BELIEVES IN ME
14. **OAK RIDGE BOYS**—MCA/ABC/
Columbia
SAIL AWAY
CRYIN' AGAIN (ABC)
RHYTHM GUITAR (Columbia)
DREAM ON
COME ON IN (ABC)
15. **BELLAMY BROTHERS**—Warner/Curb
LOWIN' ON
IF I SAID YOU HAD A BEAUTIFUL
BODY WOULD YOU HOLD IT
AGAINST ME
YOU AIN'T JUST WHISTLIN' DIXIE
16. **ANNE MURRAY**—Capitol
I JUST FALL IN LOVE AGAIN
SHADOWS IN THE MOONLIGHT
BROKEN HEARTED ME
17. **DAVE & SUGAR**—RCA
TEAR TIME
MY WORLD BEGINS AND ENDS
WITH YOU/WHY DID YOU HAVE
TO BE SO GOOD
STAY WITH ME
GOLDEN TEARS
18. **MEL TILLS**—MCA/Elektra
AIN'T NO CALIFORNIA
BLIND IN LOVE (Elektra)
SEND ME DOWN TO TUCSON/
CHARLIE'S ANGEL
COCA COLA COWBOY
19. **RAZZY BAILEY**—RCA
WHAT TIME DO YOU HAVE TO BE
BACK TO HEAVEN
I AIN'T GOT NO BUSINESS DOIN'
BUSINESS TODAY
IF LOVE HAD A FACE
TONIGHT SHE'S GONNA LOVE ME
LIKE THERE WAS NO
TOMORROW
20. **WAYLON JENNINGS**—RCA
I'VE ALWAYS BEEN CRAZY
COME WITH ME
DON'T YOU THINK THIS OUTLAW
BIT'S DDNE GOT OUT OF
HAND/GIRL I CAN TELL
AMANDA
21. **JIM ED BROWN & HELEN
CORNELIUS**—RCA
IF THE WORLD RAN OUT OF LOVE
TONIGHT
YOU DON'T BRING ME FLOWERS
LYING IN LOVE WITH YOU
FOOLS
22. **GENE WATSON**—Capitol
ONE SIDED CONVERSATION
FAREWELL PARTY
PICK THE WILLOWOOD FLDWER
SHOULD I COME HOME (DR
SHOULD I GO CRAZY)
23. **MARGO SMITH**—Warner Bros.
LITTLE THING-BEAR A LOT
BABY MY BABY
STILL A WOMAN
I LOVE MY HEART TO YOU
24. **STATLER BROTHERS**—Mercury
WHO AM I TO SAY
HOW CAN I BE A COUNTRY STAR
THE OFFICIAL HISTORIAN ON
SHIRLEY JEAN BERRELL
HERE WE ARE AGAIN
25. **MICKEY GILLEY**—Epic
HERE COMES THE HURT AGAIN
JUST LONG ENOUGH TO SAY
GOODBYE
THE SONG WE MADE LOVE TO
MY SILVER LINING
26. **KENNY ROGERS & DOTTIE WEST**—
United Artists
ANYONE WHO ISN'T ME TONIGHT
LIT I CAN MAKE IT ON MY OWN
ALL I EVER NEED IS YOU
27. **BILLY "CRASH" CRADDOCK**—
Capitol
HUBBA HUBBA
MY MAMA NEVER HEARD ME SING
ROBINHOOD
IF I COULD WRITE A SONG AS
BEAUTIFUL AS YOU
28. **MOE BANDY**—Columbia
TWO DILNELY PEOPLE
I CHEATED ME RIGHT OUT OF
YOU
IT'S A CHEATIN' SITUATION
BARSTOOL MOUNTAIN
29. **CHARLIE RICH**—United Artists/
Elektra/Epic
I WAKE YOU UP WHEN I GET
HDME (Elektra)
THE FOOT STRIKES AGAIN
SPANISH EYES (Epic)
LIFE GOES ON
I LOST MY HEAD
30. **CRISTY LANE**—LS/United Artists
PENNY ARCADE (LS)
SIMPLE LITTLE WORDS
SLIPPIN' UP, SLIPPIN' AROUND
I JUST CAN'T STAY MARIED TO
YOU (LS)
31. **JOHNNY RODRIGUEZ**—Epic/Mercury
DOWN ON THE RIO GRANDE
ALIBIS (Mercury)
FOOLS FOR EACH OTHER
32. **RANDY BARLOW**—Republic
NO SLEEP TONIGHT
ANOTHER EASY LDVING NIGHT
SWEET MELINDA
FALL IN LOVE WITH ME TONIGHT
33. **REX ALLEN JR.**—Warner Bros.
IT'S TIME WE TALK THINGS OVER
IF I FELL IN LOVE WITH YOU
ME AND MY BROKEN HEART
34. **JOE STAMPLEY**—Epic
DO YOU EVER FOOL AROUND
PUT YOUR CLOTHES BACK ON
I DON'T LIE
35. **MERLE HAGGARD**—MCA/Capitol
IT'S BEEN A GREAT AFTERNOON/
LOVE ME WHEN YOU CAN
THE WAY IT WAS IN '51 (Capitol)
MY OWN KIND OF HAT/HEAVEN
WAS A DRINK OF WINE
THE BULL AND THE BEAVER
RED BANDANA/I MUST HAVE
DONE SOMETHING BAD
36. **SUSIE ALLANSON**—Elektra/Curb/
Warner/Curb
WORDS
BACK TO THE LOVE (Warner/Curb)
WITHOUT YOU
TWO STEPS FORWARD AND THREE
STEPS BACK
37. **CON HUNLEY**—Warner Bros.
YOU'VE STILL GOT A PLACE IN MY
HEART
I'VE BEEN WAITING FOR YOU ALL
MY LIFE
SINCE I FELL FOR YOU
38. **MARTY ROBBINS**—Columbia
PLEASE DON'T PLAY A LOVE SONG
BUENOS DIAS ARGENTINA
ALL AROUND COWBOY
TOUCH ME WITH MAGIC
39. **GLEN CAMPBELL**—Capitol
CAN YOU FOOL
CALIFORNIA
I'M GONNA LOVE YOU
HOUND DOG MAN
40. **DARNA FARGO**—Warner Bros.
ANOTHER GOODBYE
DADDY
SOMEBODY SPECIAL
41. **VERN GOSDIN**—Elektra
BREAK MY MIND
ALL I WANT AND NEED FOREVER
YOU'VE GOT SOMEBODY, I'VE GOT
SOMEBODY
42. **BILLIE JO SPEARS**—United Artists
'57 CHEVRULET
LIVIN' OUR LOVE TOGETHER
I WILL SURVIVE
YESTERDAY
LOVE AIN'T GONNA WAIT FOR US
43. **TOM T. HALL**—RCA
WHAT HAVE YOU GOT TO LOSE
THERE IS A MIRACLE IN YOU
YOU SHOW ME YOUR HEART (AND
I'LL SHOW YOU MINE)
SON OF CLAYTON DELANEY
44. **EMMELOU HARRIS**—Warner Bros.
TOO FAR GONE
SAVE THE LAST DANCE FOR ME
BLUE KENTUCKY GIRL
45. **EDDY ARNOLD**—RCA
IF EVERYONE HAD SOMEONE LIKE
YOU
GOODBYE
WHAT IN HER WORLD DID I DO
46. **NARVEL FELTS**—MCA/ABC/Collage
ONE RUN FOR THE ROSES (ABC)
MOMENT BY MOMENT
BECAUSE OF LOSING YOU
(Collage)
TOWER OF STRENGTH
EVERLASTING LOVE (ABC)
47. **JACKY WARD**—Mercury
RHYTHM OF THE RAIN
YOU'RE MY KIND OF WOMAN
WISDOM OF A FOOL
48. **RAY PRICE**—Monument
FEET
THAT'S THE ONLY WAY TO SAY
GOOD MORNING
THERE'S ALWAYS ME
49. **TOMMY OVERSTREET**—Elektra/
ABC/MCA/Tina
I'LL NEVER LET YOU DOWN
FADIN' IN, FADIN' OUT (ABC)
CHEATER'S KIT (MCA)
TEARS (THERE'S NOWHERE ELSE
TO HIDE) (Tina/IRCA)
WHAT MORE COULD A MAN NEED
50. **MUNDO EARWOOD**—GMC
THINGS I'D DO FOR YOU
FOOLED AROUND AND FELL IN
LOVE
PHILOPHENDON
MY HEART IS NOT MY OWN
WE GOT LOVE



**It's time to honor some
of our national resources:**

**Aaron Copland
Ella Fitzgerald
Henry Fonda
Martha Graham
Tennessee Williams**

They've created music for us. They've sung. Acted. Danced.
And written masterpieces. And when they did, it moved us. Lifted
our spirits. And changed our lives.

Their lifelong contributions, through the performing arts,
enriched the quality of our lives and American culture.

For their life's work, each has received the coveted Kennedy
Center Honor. Now, you can witness the ceremony and celebration
as you join hundreds of their famous colleagues in paying tribute
to these five individuals.

It will be a gala evening of performances and remembrances
inside our national cultural center, The Kennedy Center for the
Performing Arts in Washington, D.C.

Don't miss any of it. Because stars like these don't come out
every night of the year.

The Kennedy Center Honors

A Celebration of the Performing Arts

Saturday, December 29, CBS-TV

Check local listing for time and channel.



Bell System

TOP SINGLES/ NEW ARTISTS/LABELS OF THE YEAR

TOP SINGLES

- Pos. TITLE—Artist—Label**
1. I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol
 2. IF I SAID YOU HAD A BEAUTIFUL BOY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers—Warner/Curb
 3. AMANDA—Waylon Jennings—RCA
 4. EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt—Elektra
 5. GOLDEN TEARS—Dave & Sugar—RCA
 6. SHE BELIEVES IN ME—Kenny Rogers—United Artists
 7. THE GAMBLER—Kenny Rogers—United Artists
 8. YOU'RE THE ONLY ONE—Dolly Parton—RCA
 9. SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell—ABC
 10. WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—United Artists
 11. LAST CHEATER'S WALTZ—T.G. Sheppard—Warner/Curb
 12. NOBODY LIKES SAD SONGS—Ronnie Milsap—RCA
 13. JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley—Columbia
 14. WHERE DO I PUT HER MEMORY—Charley Pride—RCA
 15. ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West—United Artists
 16. BACKSIDE OF THIRTY—John Conlee—MCA
 17. LADY LAY DOWN—John Conlee—ABC
 18. SUSPICIONS—Eddie Rabbitt—Elektra
 19. (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT—Barbara Mandrell—MCA
 20. I MAY NEVER GET TO HEAVEN—Conway Twitty—MCA
 21. YOU'RE MY JAMAICA—Charley Pride—RCA
 22. COCA COLA COWBOY—Mel Tillis—MCA
 23. SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
 24. DON'T TAKE IT AWAY—Conway Twitty—MCA
 25. TULSA TIME—Don Williams—ABC
 26. LAY DOWN BESIDE ME—Don Williams—MCA
 27. IT MUST BE LOVE—Don Williams—MCA
 28. BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap—RCA
 29. FAREWELL PARTY—Gene Watson—Capitol
 30. SEND ME DOWN TO YUCON/CHARLIE'S ANGEL—Mel Tillis—MCA
 31. (GHOST) RIDERS IN THE SKY—Johnny Cash—Columbia
 32. I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton—RCA
 33. HEARTBREAK HOTEL—Willie Nelson & Leon Russell—Columbia
 34. WHEN I DREAM—Crystal Gayle—United Artists
 35. SOMEBODY SPECIAL—Donna Fargo—Warner Bros
 36. PICK THE WILDWOOD FLOWER—Gene Watson—Capitol
 37. I HAD A LOVELY TIME—The Kendalls—Ovation
 38. I JUST CAN'T STAY MARRIED TO YOU—Gristy Lane—LS
 39. SAIL AWAY—Oak Ridge Boys—MCA
 40. IT'S A CHEATIN' SITUATION—Moe Bandy—Columbia
 41. THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic
 42. TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West—United Artists
 43. IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock—Capitol
 44. DO YOU EVER FOOL AROUND—Joe Stampley—Epic

45. DOWN ON THE RIO GRANDE—Johnny Rodriguez—Epic
46. YOU FEEL GOOD ALL OVER—T.G. Sheppard—Warner/Curb
47. TEXAS (When I Oie)—Tanya Tucker—MCA
48. LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius—RCA
49. RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard—MCA
50. YOUR LOVE HAS TAKEN ME THAT HIGH—Conway Twitty—MCA

TOP NEW SINGLE ARTISTS

- Pos. ARTIST
(No. of Charted Singles) Label**
1. BIG AL DOWNING (3) Warner Bros.
 2. GEORGE JONES & JOHNNY PAYCHECK (2) Epic
 3. MOE BANDY & JOE STAMPLEY (1) Columbia
 4. WILLIE NELSON & LEON RUSSELL (1) Columbia
 5. LOUISE MANDRELL & R.C. BANNON (2) Epic
 6. CHARLIE RICH & JANIE FRICKE (1) Epic
 7. TOM GRANT (3) Republic
 8. JESS GARRON (2) Charla
 9. WOOD NEWTON (3) Elektra
 10. JEWEL BLANCH (2) RCA

TOP ALBUM LABELS

- Pos. LABEL
(No. of Charted LPs)**
1. UNITED ARTISTS (11)
 2. RCA (29)
 3. MCA (25)
 4. COLUMBIA (18)
 5. CAPITOL (9)
 6. EPIC (16)
 7. ELEKTRA (5)
 8. MERCURY (6)
 9. WARNER BROS. (7)
 10. ASYLUM (3)
 11. OVATION (3)
 12. MONUMENT (2)
 13. ELEKTRA/CURB (2)
 14. WARNER/CURB (2)
 15. ABC (4)
 16. REPUBLIC (2)
 17. CACHET (1)
 18. CAPRICORN (1)
 19. ARISTA (1)
 20. SUN (1)
 21. A&M (1)
 22. JEREMIAH (1)
 23. LONE STAR (1)
 24. LS (1)
 25. ABC/DOT (1)

TOP SINGLE LABELS

- Pos. LABEL
(No. Charted Singles)**
1. RCA (79)
 2. MCA (62)
 3. COLUMBIA (50)
 4. EPIC (47)
 5. WARNER BROS. (39)
 6. CAPITOL (40)
 7. UNITED ARTISTS (27)
 8. ELEKTRA (33)
 9. WARNER/CURB (24)
 10. MERCURY (29)
 11. ABC (17)
 12. REPUBLIC (16)
 13. OVATION (11)
 14. MONUMENT (13)
 15. ELEKTRA/CURB (4)
 16. CON BRIO (13)
 17. GMC (5)
 18. CAPRICORN (3)
 19. DOOR KNOB/WIG (12)
 20. CYCLOB (GRT) (4)
 21. LIFESONG/CBS (3)
 22. LS (2)
 23. LONE STAR (3)
 24. JEREMIAH (2)
 25. CENTURY (2)

UA
UNITED ARTISTS RECORDS®

United Artists
No. 1 Country
Album Label

Big Al Downing,
No. 1 New Country
Single Artist

Anne Murray
No. 1 Country Single
I Just Fall In Love Again

RCA
No. 1 Country
Single Label

RCA
Records



LARRY A. THOMPSON ORGANIZATION
INCORPORATED

MANAGEMENT AND PRODUCTION OF THE PERFORMING ARTS

1888 Century Park East, Suite 622 Los Angeles, California 90067 Telephone: (213) 553-1555 Cable: LATORG

TOP ALBUMS/ARTISTS OF THE YEAR

TOP ALBUMS

- Pos. TITLE—Artist—Label
1. C'EST CHIC—Chic—Atlantic
 2. TEDDY—Teddy Pendergrass—P.I.R.
 3. 2 HOT—Peaches & Herb—Polydor/MVP
 4. WE ARE FAMILY—Sister Sledge—Cotillion
 5. DESTINY—The Jacksons—Epic
 6. BARRY WHITE THE MAN—Barry White—20th Century
 7. BAD GIRLS—Donna Summer—Casablanca
 8. DISCO NIGHTS—G.O.—Arista
 9. ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros.
 10. BUSTIN' OUT OF L. SEVEN—Rick James—Gordy
 11. LIVE AND MORE—Donna Summer—Casablanca
 12. CRUISIN'—Village People—Casablanca
 13. ROCK ON—Raydio—Arista
 14. CROSSWINDS—Peabo Bryson—Capitol
 15. IS IT STILL GOOD TO YA—Ashford & Simpson—Warner Bros.
 16. SWITCH—Switch—Gordy
 17. I AM—Earth, Wind & Fire—ARC/Columbia
 18. CHERYL LYNN—Cheryl Lynn—Columbia
 19. SWITCH II—Switch—Gordy
 20. CANDY—Con Funk Shun—Mercury
 21. HERE MY DEAR—Marvin Gaye—Tamla
 22. INSPIRATION—Maze—Capitol
 23. STREET LIFE—Crusaders—MCA
 24. MINNIE—Minnie Riperton—Capitol
 25. SMOOTH TALK—Evelyn "Champagne" King—RCA
 26. BOBBY CALDWELL—Bobby Caldwell—Clouds
 27. WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

28. FUNK—Instant Funk—Salsoul
29. LOVE TRACKS—Gloria Gaynor—Polydor
30. MOTOR BOOTY AFFAIR—Parliament—Casablanca
31. McFADDEN & WHITEHEAD—McFadden & Whitehead—P.I.R.
32. WINNER TAKES ALL—Isley Brothers—T-Neck
33. LIVIN' INSIDE YOUR LOVE—George Benson—Warner Bros.
34. GAP BAND—Gap Band—Mercury
35. STEP II—Sylvester—Fantasy
36. MIDNIGHT MAGIC—Commodores—Motown
37. STRIKES AGAIN—Rose Royce—Whitfield
38. IN THE PUREST FORM—Mass Production—Cotillion
39. THE BEST OF—Earth, Wind & Fire—Columbia
40. COME GET IT—Rick James—Gordy
41. IN THE MOOD WITH—Tyrone Davis—Columbia
42. CHAKA—Chaka Khan—Warner Bros.
43. FEET DON'T FAIL ME NOW—Herbie Hancock—Columbia
44. THE BOSS—Diana Ross—Motown
45. REED SEED—Grover Washington Jr.—Motown
46. SHOT OF LOVE—Lakeside—Solar
47. THE JONES GIRLS—The Jones Girls—P.I.R.
48. SONGS OF LOVE—Anita Ward—Jama
49. OFF THE WALL—Michael Jackson—Epic
50. SECRETS—Gil Scott-Heron & Brian Jackson—Arista

TOP ALBUM ARTISTS

Pos. ARTIST—Label, TITLES

1. CHIC—Atlantic
C'EST CHIC
RISQUE
2. TEDDY PENDERGRASS—P.I.R.
LIFE IS A SONG WORTH SINGING
TEDDY
3. PEACHES & HERB—Polydor/MVP
2 HOT
4. DONNA SUMMER—Casablanca
LIVE AND MORE
BAD GIRLS
5. SISTER SLEDGE—Cotillion
WE ARE FAMILY
6. RICK JAMES—Gordy
BUSTIN' OUT OF L. SEVEN
COME GET IT
7. BARRY WHITE—20th Century/
Unlimited Gold
BARRY WHITE THE MAN
THE MESSAGE IS LOVE (Unlimited Gold)
I HAVE TO SING THE SONGS I SING
8. SWITCH—Gordy
SWITCH
SWITCH II
9. EARTH, WIND & FIRE—ARC/
Columbia
I AM
THE BEST OF EARTH, WIND & FIRE
10. JACKSONS—Epic
DESTINY
11. VILLAGE PEOPLE—Casablanca
CRUISIN'
GO WEST
MACHO MAN
12. EVELYN "CHAMPAGNE" KING—RCA
MUSIC BOX
SMOOTH TALK
13. COMMODORES—Motown
NATURAL HIGH
MIDNIGHT MAGIC
GREATEST HITS
14. FUNKADELIC—Warner Bros.
ONE NATION UNDER A GROOVE
UNCLE JAM WANTS YOU
15. ASHFORD & SIMPSON—Warner Bros.
IS IT STILL GOOD TO YA
STAY FREE
16. G.O.—Arista
DISCO NIGHTS
17. GROVER WASHINGTON JR.—Motown/Elektra
REED SEED (Motown)
PARADISE (Elektra)
18. LTD—A&M
TOGETHERNESS
DEVOTION
19. CAMEO—Chocolate City
UGLY EGG
SECRET OMEN
20. PEAPO BRYSON—Capitol
REACHING FOR THE SKY
CROSSWINDS

21. RAYDIO—Arista
ROCK ON
22. CON FUNK SHUN—Mercury
LIVE SHINE
CANDY
23. SYLVESTER—Fantasy
STARS
STEP II
24. ROSE ROYCE—Whitfield
STRIKES AGAIN
RAINBOW CONNECTION IV
25. CRUSADERS—MCA
IMAGES
STREET LIFE
26. BAR-KAYS—Stax/Mercury
MONEY TALKS (Stax)
LIGHT OF LIFE
27. CHERYL LYNN—Columbia
CHERYL LYNN
28. LENNY WILLIAMS—ABC/MCA
SPARK OF LOVE
LOVE CURRENT
29. DIANA ROSS—Motown
ROSS
THE BOSS
30. MARVIN GAYE—Tamla
HERE MY DEAR
31. MAZE—Capitol
INSPIRATION
32. FOXY—Dash
HOT NUMBERS
GET OFF
33. MINNIE RIPERTON—Capitol
MINNIE
34. ROY AYERS—Polydor
YOU SEND ME
FEVER
35. BOBBY CALDWELL—Clouds
BOBBY CALDWELL
36. MICHAEL HENDERSON—Buddah
IN THE NIGHT TIME
DO IT ALL
37. STEPHANIE MILLS—20th Century
WHAT CHA GONNA DO WITH MY LOVIN'
38. INSTANT FUNK—Salsoul
FUNK
39. GLORIA GAYNOR—Polydor
LOVE TRACKS
40. ISLEY BROTHERS—T-Neck
TIMELESS
WINNER TAKES ALL
41. PARLIAMENT—Casablanca
MOTOR BOOTY AFFAIR
42. McFADDEN & WHITEHEAD—P.I.R.
McFADDEN & WHITEHEAD
43. GEORGE BENSON—Warner Bros.
LIVIN' INSIDE YOUR LOVE
44. GAP BAND—Mercury
GAP BAND
45. BETTY WRIGHT—A&M
BETTY WRIGHT LIVE
BETTY TRAVELIN' IN THE WRIGHT CIRCLE
46. RICHARD PRYOR—Warner Bros./Laff
WANTED LIVE IN CONCERT (Warner Bros.)
OUTRAGEOUS (Laff)
47. MASS PRODUCTION—Cotillion
IN THE PUREST FORM
48. TYRONE DAVIS—Columbia
IN THE MOOD WITH TYRONE DAVIS
49. CHAKA KHAN—Warner Bros.
CHAKA
50. HERBIE HANCOCK—Columbia
FEET DON'T FAIL ME NOW



Chic
No. 1 Soul Album Artist
No. 1 Soul Album
C'est Chic



*Lyrically speaking, thanks to everyone who helped
make 1979 a terrific year.*

CHART SINGLES

DON'T CRY OUT LOUD • Melissa Manchester
(1979 Tokyo Song Festival Grand Prize Winner)

IF YOU REMEMBER ME • Chris Thompson

YOU'RE THE ONLY ONE • Dolly Parton

I'D RATHER LEAVE WHILE I'M IN LOVE • Rita Coolidge

CHART ALBUMS

PETER ALLEN

JUDY COLLINS

RITA COOLIDGE

DOOBIE BROTHERS

MICHAEL JACKSON

MELISSA MANCHESTER

DOLLY PARTON

BARBRA STREISAND

DENIECE WILLIAMS

SRO ON BROADWAY

THEY'RE PLAYING OUR SONG

Book: Neil Simon

Music: Marvin Hamlisch

FILMS

ICE CASTLES

STARTING OVER

"10"

CHAPTER TWO

Carole Bayer Sager

TOP SINGLES ARTISTS OF THE YEAR

TOP SINGLE ARTISTS

- CHIC**—Atlantic
I FEEL GOOD TIMES
I WANT YOUR LOVE
MY FORTHEN LOVER
- PEACHES & HERB**—Polydor/MVP
SHAKE YOUR GROOVE THING
REUNITED
WE'VE GOT LOVE
- DONNA SUMMER**—Casablanca
MARTHUR PARK
DIM ALL THE LIGHTS
HOT STUFF
BAD GIRLS
- RICK JAMES**—Gordy
BUSTIN' OUT
MARY JANE
HIGH ON YOUR LOVE SUITE
FOOT ON THE STREET
- FUNKADILIC**—Warner Bros.
ONE NATION UNDER A GROOVE
CHOLLY
KNEE DEEP
- G.Q.**—Arista
DISCO NIGHTS
MAKE MY DREAMS A REALITY
- EARTH, WIND & FIRE**—Columbia/ARC
GOT TO GET YOU INTO MY LIFE
(Columbia)
AFTER THE LOVE IS GONE (ARC/Columbia)
SEPTEMBER (Columbia)
IN THE STONE (ARC/Columbia)
- MICHAEL JACKSON**—Epic
YOU CAN'T WIN
DON'T STOP 'TIL YOU GET ENOUGH
- SWITCH**—Gordy
THERE'LL NEVER BE
BETTER BEAT IN TOWN
I WANNA BE CLOSER
I CALL YOUR NAME
- ASHFORD & SIMPSON**—Warner Bros.
IT SEEMS TO HANG ON
FOUND A CURE
FLASHBACK
IS IT STILL GOOD TO YA
- ANITA WARD**—Juana
RING MY BELL
DON'T DROP MY LOVE
- SISTER SLEDGE**—Cotillion
HE'S THE GREATEST DANCER
WE ARE FAMILY
LOST IN MUSIC
- EVELYN "CHAMPAGNE" KING**—RCA
I DON'T KNOW IF IT'S RIGHT
OUT THERE
MUSIC BOX
- TEDDY PENDERGRASS**—P.I.R.
ONLY YOU
TURN OFF THE LIGHTS
COME GO WITH ME
- BAR KATY**—Mercury/Stax
I'LL DANCE
HOLY GHOST (Stax)
MOVE YOUR BOOGIE BODY
ARE YOU BEING REAL
SHINE
- INSTANT FUNK**—Salsoul
I GOT MY MIND MADE UP
CRYING
- CHERYL LYNN**—Columbia
GOT TO BE REAL
STAR LOVE
- CHUCK BROWN & THE SOUL SEARCHERS**—Source
BUSTIN' LOOSE
GAME SEVEN
- PARLIAMENT**—Casablanca
AQUA BOOGIE
RUMFOLSTEELSKIN
- CON FUNK SHUN**—Mercury
SHAKE AND DANCE
CHASE
LOVE ON YOUR MIND
SO EASY
- BARRY WHITE**—20th Century/Unlimited Gold
YOUR SWEETNESS IS MY WEAKNESS

- ANY FOOL CAN SEE** (Unlimited Gold)
IT AIN'T LOVE BADE (Unlimited Gold)
I LOVE TO SING SINGING SING
JUST THE WAY YOU ARE
- JACKSONS**—Epic
BLAME IT ON THE BOOGIE
SHAKE YOUR BODY
- CHAKA KHAN**—Warner Bros.
I'M EVERY WOMAN
LIFE IS A DANCE
- FOXY**—Dash
HOT NUMBER
GET OFF
RRRRRRROCK
- GAP BAND**—Mercury
SHAKE
OPEN UP YOUR MIND
- BOBBY CALDWELL**—Clouds
WHAT YOU WON'T DO FOR LOVE
CAN'T SAY GOODBYE
MY FLAME
- ISLEY BROTHERS**—T-Neck
I WANNA BE WITH YOU
WINNER TAKES ALL
IT'S A DISCO NIGHT
- PEABO BRYSON**—Capitol
I'M SO INTO YOU
CROSSWINDS
SHE'S A WOMAN
- K.C. & THE SUNSHINE BAND**—TK
DO YOU FEEL ALRIGHT
DO YOU WANNA GO PARTY
WHO DO YA LOVE
I BETCHA DON'T KNOW THAT
- GLORIA GAYNOR**—Polydor
SUBSTITUTE
LET ME KNOW
ANYBODY WANNA PARTY
I'LL SURVIVE
- LTD**—A&M
HOLDING ON
DANCE 'N' SING 'N'
WE BOTH DESERVE EACH OTHERS
LOVE
SHARE MY LOVE
STRANGER
- CAMEO**—Chocolate City
INSANE
GIVE LOVE A CHANCE
I JUST WANT TO BE
- ROSE ROYCE**—Whitfield
I'M IN LOVE
FIRST COME, FIRST SERVED
LOVE DON'T LIVE HERE ANYMORE
IS IT LOVE YOU'RE AFTER
- GENE CHANDLER**—20th Century/Chi Sound
GET DOWN
WHEN YOU'RE #1
- MINNIE RIPTON**—Capitol
MEMORY LANE
LOVER AND FRIEND
- MAZE**—Capitol
I WISH YOU WELL
TIMIN'
FEEL THAT YOU'RE FEELIN'
- SYLVESTER**—Fantasy
DANCE
I WHO HAVE NOTHING
YOU MAKE ME FEEL MIGHTY REAL
- FIVE SPECIAL**—Elektra
WHY LEAVE US ALONE
YOU'RE SOMETHING SPECIAL
- PETER BROWN**—Orville
YOU SHOULD DO IT
CRANK IT UP
- GREY & HANKS**—RCA
YOU FOOL ME
DANCIN'
- MASS PRODUCTION**—Cotillion
CAN'T YOU SEE ME I'M FIRED UP
FIRECRACKER
- RAYDIO**—Arista
YOU CAN'T CHANGE THAT
MORE THAN ONE WAY TO LOVE A WOMAN
- DELEGATION**—Shady Brook
OH HONEY
SOMEONE OUGHT TO WRITE YOU A LOVE SONG
- WHISPERS**—Solar
LOST AND TURNED OUT
HOMELADE LOVIN'
A SONG FOR DONNY

- CAN'T DO WITHOUT LOVE**
- McFADDEN & WHITEHEAD**—P.I.R.
AIN'T NO STOPPIN' US NOW
- BELL & JAMES**—A&M
LIVING IT UP
YOU NEVER KNOW WHAT YOU'VE GOT
- NATALIE COLE**—Capitol
LUCY IN THE SKY WITH DIAMONDS
SUNNY
STAND BY
YOUR LONELY HEART
- AMII STEWART**—Arista
KNOCK ON WOOD
LIGHT MY FIRE
- STEPHANIE MILLS**—20th Century
WHAT CHA GONNA DO WITH MY LOVIN'
- JONES GIRLS**—P.I.R.
YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE

- WHY LEAVE US ALONE**—Five Special—Elektra
- DO YOU WANNA GO PARTY**—K.C. & The Sunshine Band—TK
- YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE**—The Jones Girls—P.I.R.
- I DON'T KNOW IF IT'S RIGHT**—Evelyn "Champagne" King—RCA
- CHASE**—Con Funk Shun—Mercury
- I'M A SUCKER FOR YOUR LOVE**—Teena Marie—Gordy
- WHAT YOU WON'T DO FOR LOVE**—Bobby Caldwell—Clouds
- GET DOWN**—Gene Chandler—20th Century
- SHAKE YOUR GROOVE THING**—Peaches & Herb—Polydor/MVP
- IT IS ALL THE WAY LIVE**—Lakeside—Solar
- LIVING IT UP**—Bell & James—A&M
- NEVER HAD A LOVE LIKE THIS BEFORE**—Tavares—Capitol
- THE BOSS**—Diana Ross—Motown
- I WANNA BE WITH YOU**—Isley Brothers—T-Neck
- HOT NUMBER**—Foxy—TK
- SEPTEMBER**—Earth, Wind & Fire—Columbia
- IN THE MOOD**—Tyronne Davis—Columbia
- I'LL NEVER LOVE THIS WAY AGAIN**—Donnie Warlock—Arista
- FEEL THAT YOU'RE FEELIN'**—Maze—Capitol
- I DON'T WANT NOBODY ELSE**—Harada Michael Walden—Atlantic
- IT MUST BE LOVE**—Alton McClain & Destiny—Polydor
- I JUST WANT TO BE**—Cameo—Chocolate City
- FIRECRACKER**—Mass Production—Cotillion
- AFTER THE LOVE IS GONE**—Earth, Wind & Fire—ARC/Columbia
- MEMORY LANE**—Minnie Riperton—Capitol
- OH HONEY**—Delegation—Shady Brook
- I'M SO IN TO YOU**—Peabo Bryson—Capitol
- HE'S THE GREATEST DANCER**—Sister Sledge—Cotillion
- YOU CAN'T CHANGE THAT**—Raydio—Arista
- LOVE BALLAD**—George Benson—Warner Bros.
- SHADE**—Gap Band—Mercury
- FOUND A CURE**—Ashford & Simpson—Warner Bros.
- NOW THAT WE FOUND LOVE**—Third World—Island

TOP SINGLES

- 1. TITLE**—Artist—Label
- GOOD TIMES**—Chic—Atlantic
- RING MY BELL**—Anita Ward—Juana
- DON'T STOP 'TIL YOU GET ENOUGH**—Michael Jackson—Epic
- BUSTIN' LOOSE**—Chuck Brown & The Soul Searchers—Source
- LE FREAK**—Chic—Atlantic
- AQUA BOOGIE**—Parliament—Casablanca
- REUNITED**—Peaches & Herb—Polydor
- I GOT MY MIND MADE UP**—Instant Funk—Salsoul
- I'M EVERY WOMAN**—Chaka Khan—Warner Bros.
- DISCO NIGHTS**—G.Q.—Arista
- ONE NATION UNDER A GROOVE**—Funkadelic—Warner Bros.
- SHAKE YOUR BODY**—The Jacksons—Epic
- AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—P.I.R.
- TURN OFF THE LIGHTS**—Teddy Pendergrass—P.I.R.
- GOT TO BE REAL**—Cheryl Lynn—Columbia
- BAD GIRLS**—Donna Summer—Casablanca
- WHAT CHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century



**12 NIGHTS
THAT ROCKED
OUR BOX OFFICE!**
167,178 Admissions
\$1,693,576.50 Gross Receipts

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Tony Ruffino, Larry Vaughn, Ron Delsner

CHARLIE DANIELS

OCTOBER 18 & 19

Tony Ruffino, Larry Vaughn, Ron Delsner

JETHRO TULL — OCTOBER 22

Tony Ruffino, Larry Vaughn, Ron Delsner

STYX — OCTOBER 25 & 26

Tony Ruffino, Larry Vaughn, Ron Delsner
and Cedric Kushner

GRATEFUL DEAD

OCT. 31, NOV. 1 & 2

Tony Ruffino, Larry Vaughn, Ron Delsner
and Monarch Enterprises

THE JACKSONS — NOVEMBER 8

Rowe Productions, Sun Song Productions

FLEETWOOD MAC

NOVEMBER 11 & 12

Cedric Kushner

Nassau Veterans
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Memorial Coliseum
HEMPSTEAD TURNPIKE, UNIONDALE, N. Y. 11553

LANCE ELDER Director of Operations & Bookings

ARTHUR SCHARF Executive Director

WHAT A NEW YORK WAY TO GO!

TOP LABELS/NEW ARTISTS OF THE YEAR

NEW SINGLE ARTISTS

Pos. TITLE

(No. of Charted Singles) Label

1. ANITA WARD (1) Jansa
2. INSTANT FUNK (1) Jansa
3. G.Q. (1) Arista
4. McFADDEN & WHITEHEAD (1) P.I.R.
5. STEPHANIE MILLS (1) 20th Century
6. FIVE SPECIAL (1) Elektra
7. JONES GIRLS (1) P.I.R.

8. TEENA MARIE (1) Gordy
9. ALTON McCLAIN & DESTINY (1) Polydor
10. DELEGATION (1) Shady Brook
11. AMI STEWART (1) Arista
12. UNCLE LOUIE (1) TK
13. ROD STEWART (1) Warner Bros
14. GAP BAND (1) Mercury
15. NITELYTE (1) Arista

SINGLE LABELS

Pos. LABEL

(No. of Charted Singles)

1. WARNER BROS. (34)
2. ATLANTIC (25)
3. COLUMBIA (30)
4. CAPITOL (23)
5. ARISTA (23)
6. CASABLANCA (14)
7. EPIC (18)
8. P.I.R. (13)
9. MERCURY (25)
10. POLYDOR (19)

ALBUM LABELS

Pos. LABEL

(No. Charted LPs)

1. WARNER BROS. (19)
2. ATLANTIC (13)
3. P.I.R. (13)
4. POLYDOR (12)
5. ARISTA (14)
6. CASABLANCA (11)
7. COLUMBIA (21)
8. CAPITOL (13)
9. GORDY (6)
10. EPIC (10)



Anita Ward
No. 1 New Soul Single Artist



Warner Bros.
No. 1 Soul Single and
Album Label

TOP ALBUMS/ARTISTS/ LABELS OF THE YEAR

SOUL/ GOSPEL

SOUL/GOSPEL ALBUMS

Pos. TITLE—Artist—Label

1. LOVE ALIVE II—Walter Hawkins & The Love Center Choir—Light
2. I DON'T FEEL NOWAYS TIRED—James Cleveland & The Salem Inspirational Choir—Savoy
3. I'LL KEEP HOLDING ON—Myrna Summers—Savoy
4. LIVE IN LONDON—Andrae Crouch—Light
5. VOL. 3 IS THERE ANY HOPE FOR TOMORROW—James Cleveland & Charles Ford Singers—Savoy
6. FIRST LADY—Shirley Caesar—Hob
7. LOVE ALIVE—Walter Hawkins & The Love Center Choir—Light
8. GOSPEL FIRE—Gospel Keynotes—Nashboro
9. AMAZING GRACE—Aretha Franklin—Atlantic
10. FROM THE HEART—Shirley Caesar—Hob
11. EVERYTHING WILL BE ALRIGHT—James Cleveland & The New Jerusalem Baptist Church Choir—Savoy
12. LIVE, HE DECIDED TO DIE—Donald Vails Choraleers—Savoy
13. FOUNTAIN OF LIFE JOY CHOIR—Fountain Of Life Joy Choir—Gospel Roots
14. JESUS IS THE BEST THING THAT EVER HAPPENED TO ME—James Cleveland & The Charles Ford Singers—Savoy
15. DWELL IN ME—Rev. Maceo Woods—Savoy
16. LIVE AT CARNEGIE HALL—James Cleveland—Savoy
17. JESUS IS THE WAY—Walter Hawkins—Light
18. LEGENDARY GENTLEMEN—Jackson Southernaires—Malaco
19. JACKSON SOUTHERNAIRES—Jackson Southernaires—Malaco
20. TONIGHT IS THE NIGHT—Gospel Keynotes—Nashboro
21. CHAPTER 5—Inez Andrews—ABC/Songbird
22. BECAUSE HE LIVES—International Mass Choir Of Churches—Tomato
23. WHAT A WONDERFUL SAVIOR—Donald Vails & The Voices Of Deliverance—Savoy
24. COME LET'S REASON TOGETHER—Florida Mass Choir—Savoy
25. REUNION—James Cleveland & Alberta Walker—Savoy

26. TAKE ME BACK—Andrae Crouch—Light
27. EVERYTHING WILL BE ALRIGHT—Rev. Clay Evans—Jewel
28. WHEN JESUS COMES—Sara J. Powell—Savoy
29. LIVE IN WASHINGTON D.C.—Gospel Music Workshop—Savoy
30. RIDE THE SHIP TO ZION—Gospel Keynotes—Nashboro
31. I'VE GOT A HOME—Williams Bros.—Savoy
32. I'M BLESSED—Rev. Maceo Woods—Savoy
33. REACH OUT—Gospel Keynotes—Nashboro
34. PUSH FOR EXCELLENCE—Rev. Jesse L. Jackson & The Operation—Myrrh
35. WONDERFUL—Edwin Hawkins & Singers—Birthing

SOUL/GOSPEL ARTISTS

Pos. Artist (No. Titles Charted) Label

- *1. JAMES CLEVELAND (9) Savoy
- *2. WALTER HAWKINS (3) Light
3. GOSPEL KEYNOTES (5) Nashboro
4. SHIRLEY CAESAR (3) Hob
4. ANDRAE CROUCH (4) Light
5. MYRNA SUMMERS (1) Savoy
6. JACKSON SOUTHERNAIRES (2) Malaco
7. DONALD VAIS CHORALEERS (2) Malaco
8. REV. MACEO WOODS (4) Savoy
9. ARETHA FRANKLIN (1) Atlantic
10. FOUNTAIN OF LIFE JOY CHOIR (1) Gospel Roots

* TIES All ties are in alphabetical order

SOUL/GOSPEL LABELS

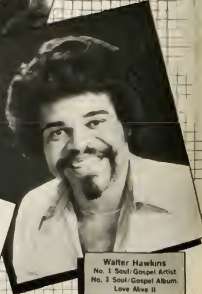
Pos. LABEL

(No. Of Charted LPs)

1. SAVOY (36)
2. LIGHT (7)
3. NASHBORO (6)
4. HOB (3)
5. MALACO (2)
6. ABC (5)
7. ATLANTIC (1)
8. GOSPEL ROOTS (1)
9. TOMATO (2)
10. JEWEL (2)



James Cleveland
No. 1 Soul/Gospel Artist



Walter Hawkins
No. 1 Soul/Gospel Artist
No. 1 Soul/Gospel Album
Love Alive II



Savoy
No. 1 Soul/Gospel Label

FROM PATTI SMITH TO EMMY LOU HARRIS - FROM ELVIS COSTELLO TO JOE TEX
YOU MIGHT HAVE NOTICED THE NAME...

STRAIGHT MUSIC PRESENTS

WE DON'T LIKE TO BLOW OUR OWN TRUMPET BUT MAYBE IT'S ABOUT TIME
YOU KNEW WHO WE WERE, WHAT WE DO AND WHERE WE ARE.

WE ARE PROBABLY THE 2nd LARGEST PROMOTION COMPANY IN THE U.K.

THESE ARE SOME OF THE ARTISTES THAT WE HAVE PRESENTED ON TOUR
IN THE LAST TWELVE MONTHS OR SO.....

THE POLICE
JEAN-LUC PONTY
JAMES BROWN
ALBERT KING BLUES BAND
BLONDIE
IAN DURY & THE BLOCKHEADS
TALKING HEADS
RUSH
BUDDY GUY/JUNIOR WELLS
BLUES BAND
ROSE ROYCE
CHEAP TRICK
BLUE OYSTER CULT
ELVIS COSTELLO
& THE ATTRACTIONS
HERBIE HANCOCK
LEO KOTTKE*
JOE TEX
BOOTSY'S RUBBER BAND
COMMODORES*
PETER TOSH
PATTI SMITH GROUP

DAVE EDMUNDS/NICK LOWE
ROCKPILE
PARLIAMENT/FUNKADELIC
B. B. KING
MOTORHEAD
TED NUGENT
SCORPIONS
DENNIS BROWN
THE BOOMTOWN RATS
DR. FEELGOOD
SAMMY HAGAR
THE B.52's
GEORGE THOROGOOD
& THE DESTROYERS
IGGY POP
THE SELECTER
THE ONLY ONES
THE DAMNED
THE UNDERTONES
PRETENDERS
SECRET AFFAIR
STIFF LITTLE FINGERS

NINA HAGEN
HERMAN BROOD & HIS WILD
ROMANCE
SYLVESTER*
PENETRATION
EMMY LOU HARRIS
BO DIDDLEY
LOU REED
LENE LOVICH
CULTURE
BUZZCOCKS
THE SPECIALS
LOUDON WAINWRIGHT III
MADNESS
EDDIE AND THE HOTRODS
SQUEEZE
SHAM 69
X.T.C.
STYX
THE TUBES
UFO
THE J. GEILS BAND

PLUS MANY,
MANY OTHERS

* IN CONJUNCTION WITH MARSHALL ARTS

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BALLROOM FROM FEB 18-DEC 30 '79

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1

TOP DISCO
OF THE YEARTOP AUDIENCE RESPONSE
SINGLES/EPs

Pos. TITLE—Artist—Label

1. HOT STUFF—Donna Summer—Casablanca
2. LE FREAK—Chic—Atlantic
3. DANCE TO DANCE/DANCER—Gino Soccio—RFC
4. MACARTHUR PARK—Donna Summer—Casablanca
5. I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor
6. HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic
7. BORN TO BE ALIVE—Patrick Hernandez—Columbia
8. THE BOSS—Diana Ross—Motown
9. CRUISIN' (ALL CUTS)—Village People—Casablanca
10. DO YA THINK I'M SEXY—Rod Stewart—Warner Bros.
11. COME TO ME—France Joli—Prelude
12. HOLD YOUR HORSES (ALL CUTS)—First Choice—Salsoul
13. I GOT MY MIND MADE UP—Instant Funk—Salsoul
14. FOUND A CURE—Ashford & Simpson—Warner Bros.
15. FLY AWAY (ALL CUTS)—Voyage—Merlin
16. SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor/MVP
17. CONTACT—Edwin Starr—20th Century
18. THIS TIME BABY—Jackie Moore—Columbia
19. RING MY BELL—Anita Ward—TK
20. KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Sam/Columbia

21. I WHO HAVE NOTHING/STARS/BOODY STRONG—Sylvester—Fantasy
22. INSTANT REPLAY—Dan Hartman—Blue Sky
23. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC
24. DANCE WITH YOU—Carmel Lucas—Solar
25. I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor
26. IF THERE'S LOVE—Amant—TK
27. ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly
28. HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner Kane—Warner Bros.
29. FORBIDDEN LOVE—Madleen Kane—Warner Bros.
30. DISCO NIGHTS—G.Q.—Anista
31. LET THE MUSIC PLAY (ALL CUTS)—Arpeggio—Polydor
32. MY BABY'S BABY—Liquid Gold—Parachute
33. UNDER COVER LOVER—Debbie Jacobs—MCA
34. AT MIDNIGHT—T Connection—TK
35. GET UP AND BOOGIE—Freddie James—Warner Bros.
36. KNOCK ON WOOD—Anni Stewart—Ariola
37. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner Bros.
38. CRANK IT UP—Peter Brown—TK
39. MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI
40. (EVERYBODY) GET DANCIN'—Bombers—West End

TOP ARTISTS

Pos. ARTIST
(No. of Charted Products) Label

1. DONNA SUMMER (2) Casablanca
2. CHIC (2) Atlantic
3. GINO SOCCIO (1) RFC
4. GLORIA GAYNOR (2) Polydor
5. EDWIN STARR (2) 20th Century
6. SISTER SLEDGE (1) Atlantic
7. VILLAGE PEOPLE (2) Casablanca
8. PATRICK HERNANDEZ (1) Columbia
9. DIANA ROSS (2) Motown
10. ROD STEWART (1) Warner Bros.
11. FRANCE JOLI (1) Prelude
12. FIRST CHOICE (1) Salsoul
13. JOHN DAVIS & THE MONSTER ORCH. (2) Sam/Columbia
14. SYLVESTER (2) Fantasy
15. INSTANT FUNK (1) Salsoul
16. ASHFORD & SIMPSON (1) Warner Bros.
17. VOYAGE (1) Merlin
18. PEACHES & HERB (1) Polydor/MVP

19. DAN HARTMAN (2) Blue Sky
20. JACKIE MOORE (1) Columbia
21. ANITA WARD (1) Juana
22. CANDI STATON (2) Warner Bros.
23. GARY'S GANG (1) Sam/Columbia
24. BONNIE POINTER (2) Motown
25. DENICE WILLIAMS (1) Arc/Columbia
26. CARRIE LUCAS (1) Solar
27. ALICIA BRIDGES (1) Polydor
28. AMANT (1) TK
29. ST. TROPEZ (1) Butterfly
30. CHERYL LYNN (2) Columbia
31. LOVE DELUXE (1) Warner Bros.
32. G.Q. (1) Anista
33. MADLEEN KANE (1) Warner Bros.
34. ARPEGGIO (1) Polydor
35. LIQUID GOLD (1) Parachute
36. DEBBIE JACOBS (1) MCA
37. T-CONNECTION (1) TK
38. MELBA MOORE (2) Epic
39. TAANA GARDNER (2) West End
40. FREDDIE JAMES (1) Warner Bros.

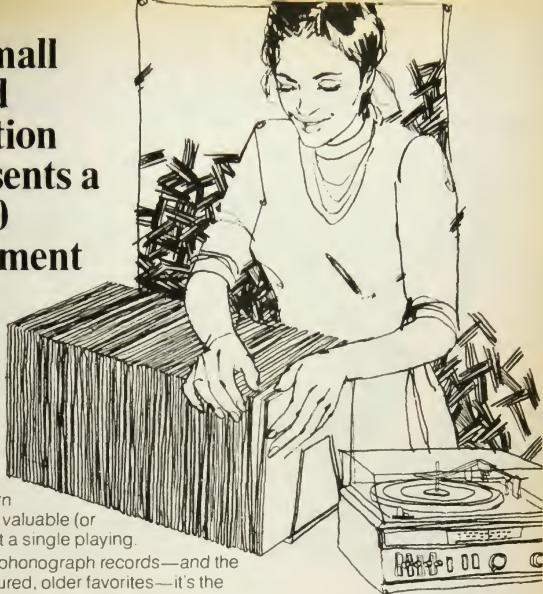
TOP LABELS

Pos. LABEL
(No. of Charted Products)

1. CASABLANCA (20)
2. ATLANTIC (10)
3. WARNER BROS. (11)
4. POLYDOR (16)
5. TK (12)
6. PRELUDE (9)
7. COLUMBIA (10)
8. RFC (3)
9. 20TH CENTURY (6)
10. SALSOU (10)
11. MOTOWN (8)
12. ARIOLA (6)

13. BUTTERFLY (6)
14. SAM/COLUMBIA (3)
15. EPIC (6)
16. FANTASY (5)
17. WEST END (6)
18. RCA (7)
19. RSO (5)
20. MARLIN (3)
21. MCA (2)
22. A&M (5)
23. P.I.R. (3)
24. ARISTA (5)
25. BLUE SKY (2)

**fact:
this small
record
collection
represents a
\$1,000
investment**



It's true—the largest investment in almost any hi-fi system is frequently the cost of the records played on it... and just as true that a badly worn phono stylus tip may ruin a valuable (or irreplaceable) record in just a single playing.

With the rising cost of new phonograph records—and the difficulty of replacing treasured, older favorites—it's the worst kind of false economy to risk damaging them with a worn stylus.

check your stylus (needle) at least once a year

Even a precision crafted diamond stylus tip will eventually become worn, and a worn tip will degrade your system's sound quality. Your Shure dealer can inspect your stylus, and, if necessary, replace it with a Genuine Shure stylus. It's the least expensive insurance for your valuable record collection.

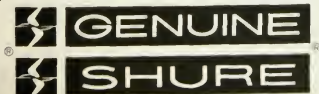
**Always insist on a Genuine
Shure replacement stylus.
Look for the name "Shure"
on the stylus grip.**

**replacing your Shure stylus
takes seconds...
And requires no tools**



- A Grasp the stylus grip between thumb and forefinger
- B Gently withdraw the stylus assembly from cartridge
- C Push the new stylus into position in the cartridge until the stylus grip touches the cartridge body

That's all there is to it, and your Shure cartridge is now back to its original specifications!



**your
customers will
see this ad
in the magazines
they read most**

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada A C Simmonds & Sons Limited
Outside the U.S. or Canada, write to Shure Brothers Inc., Attn: Dept. J6 for information on your local Shure distributor
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

TOP ADULT CONTEMPORARY OF THE YEAR



COLUMBIA

Columbia
No. 1 Adult Contemporary
Label

Al Stewart
No. 1 Adult Contemporary
Artist
No. 1 Adult Contemporary
Single: Time Passages

TOP SINGLES

Pos. TITLE—Artist—Label

1. TIME PASSAGES—Al Stewart—Arista
2. CRAZY LOVE—Poco—ABC
3. LEAD ME ON—Maxine Nightingale—Windsong
4. SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
5. I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol
6. MORNING DANCE—Spyro Gyra—Infinity
7. LOVE IS THE ANSWER—England Dan/John Ford Coley—Big Tree
8. JUST WHEN I NEEDED YOU MOST—Randy VanWarmer—Bearsville
9. DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
10. LOTTA LOVE—Nicolette Larson—Warner Bros.
11. SHE BELIEVES IN ME—Kenny Rogers—United Artists
12. I'LL NEVER LOVE THIS WAY AGAIN—Donnie Warwick—Arista
13. THE GAMBLER—Kenny Rogers—United Artists
14. RIGHT DOWN THE LINE—Gerry Rafferty—United Artists
15. MAMA CAN'T BUY YOU LOVE—Elton John—MCA
16. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol
17. RISE—Herb Alpert—A&M
18. WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—Warner/Curb
19. THIS MOMENT IN TIME—Engelbert Humperdinck—Epic
20. MAIN EVENT—Barbra Streisand—Columbia
21. (OUR LOVE) DON'T THROW IT ALL AWAY—Andy Gibb—RSO
22. PROMISES—Eric Clapton—RSO
23. MY LIFE—Billy Joel—Columbia
24. A LITTLE MORE LOVE—Olivia Newton John—MCA
25. HEART OF THE NIGHT—Poco—MCA
26. CAN YOU READ MY MIND—Maureen McGovern—Warner/Curb
27. YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond—Columbia
28. STUMBLIN' IN—Suzy Quatro & Chris Norman—RSO
29. I NEVER SAID I LOVE YOU—Orsa Lia—Infinity
30. SAD EYES—Robert John—EMI America
31. UP ON THE ROOF—James Taylor—Columbia
32. LADY—Little River Band—Capitol
33. FOREVER IN BLUE JEANS—Neil Diamond—Columbia
34. AFTER THE LOVE IS GONE—Earth, Wind & Fire—ARC/Columbia
35. CHANGE OF HEART—Eric Carmen—Arista
36. TOO MUCH HEAVEN—Bee Gees—RSO
37. MUSIC BOX DANCER—Frank Mills—Polydor
38. OOH BABY BABY—Linda Ronstadt—Asylum
39. SUSPICIONS—Eddie Rabbit—Elektra
40. REUNITED—Peaches & Herb—Polydor/MVP
41. DON'T CRY OUT LOUD—Melissa Manchester—Arista
42. IF YOU REMEMBER ME—Chris Thompson—Planet
43. I JUST WANNA STOP—Gino Vanelli—A&M
44. NO TELL LOVER—Chicago—Columbia
45. SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
46. BLOW AWAY—George Harrison—Dark Horse
47. ALL THINGS ARE POSSIBLE—Dan Peavey—MCA
48. DANCIN' SHOES—Nigel Olsson—Bang/CBS
49. I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes—Arista
50. THIS IS LOVE—Paul Anka—RCA

TOP ARTISTS

Pos. ARTIST

(No. of Charted Singles) Label

1. AL STEWART (2) Arista
2. ANNE MURRAY (4) Capitol
3. POCO (1) ABC (1) MCA
4. KENNY ROGERS (3) United Artists
5. MAXINE NIGHTINGALE (1) Windsong
6. MAUREEN MCGOVERN (2) Warner/Bros.
7. BILLY JOEL (3) Columbia
8. OLIVIA NEWTON JOHN (3) MCA, (1) RSO
9. GERRY RAFFERTY (4) United Artists
10. NICOLETTE LARSON (3) Warner Bros.
11. DR. HOOK (4) Capitol
12. BEE GEES (3) RSO
13. LITTLE RIVER BAND (3) Capitol
14. ENGLAND DAN & JOHN FORD COLEY (3) Big Tree
15. NEIL DIAMOND (2) Columbia
16. LINDA RONSTADT (4) Asylum
17. SPYRO GYRA (1) Infinity
18. BARRY MANILOW (3) Arista
19. RANDY VANWARMER (1) Bearsville
20. MELISSA MANCHESTER (2) Arista
21. ART GARFUNKEL (3) Columbia
22. ELTON JOHN (3) MCA
23. BARBRA STREISAND (2) Columbia
24. NIGEL OLSSON (2) Bang/CBS
25. DIONNE WARWICK (1) Arista
26. CRYSTAL GAYLE (4) United Artists, (1) Columbia
27. DOLLY PARTON (4) RCA
28. LIVINGSTON TAYLOR (2) Epic
29. ENGELBERT HUMPERDINCK (3) Epic
30. EDDIE RABBITT (3) Elektra
31. HERB ALPERT (1) A&M
32. LOBO (1) Warner/Curb
33. ANDY GIBB (1) RSO
34. ERIC CARMEN (2) Arista

35. ERIC CLAPTON (1) RSO
36. MICHAEL JOHNSON (3) EMI AMERICA
37. GINO VANELLI (2) A&M
38. PAUL ANKA (2) RCA
39. BARBRA STREISAND & NEIL DIAMOND (1) Columbia
40. SUZY QUATRO & CHRIS NORMAN (1) RSO
41. DOOBIE BROTHERS (3) Warner Bros.
42. ORSA LIA (1) Infinity
43. EARTH, WIND & FIRE (2) ARC/Columbia
44. ROBERT JOHN (1) EMI America
45. JAMES TAYLOR (1) Columbia
46. PEACHES & HERB (2) Polydor/MVP
47. FIREFALL (2) Atlantic
48. ATLANTIC RHYTHM SECTION (2) Polydor
49. FRANK MILLS (1) Polydor
50. CHIC (3) Atlantic

TOP LABELS

Pos. LABEL (No. of Charted Singles)

1. COLUMBIA (29)
2. ARISTA (12)
3. CAPITOL (20)
4. WARNER BROS. (18)
5. RSO (15)
6. MCA (11)
7. UNITED ARTISTS (10)
8. A&M (15)
9. WARNER/CURB (8)
10. ABC (2)

YOU MADE IT AN AWARD WINNING YEAR



THANK YOU

TOP LATIN ALBUMS OF THE YEAR

TOP LATIN POP ALBUMS

Pos. ARTIST—Title, Label

1. VICENTE FERNANDEZ—A Pesar De Todo, Caytronics
2. JULIO IGLESIAS—Emociones, Alhambra
3. CAMILO SESTO—Sentimientos, Pronto
4. PEDRITO FERNANDEZ—La De La Mochila Azul, Caliente
5. ROCIO DURCAL—Canta a Juan Gabriel, Pronto
6. ESTRELLAS DE ORO—America
7. CHELO—Las Cuentas Claras, Muzart
8. JUAN GABRIEL—Con Marachi, Pronto
9. CAMILO SESTO—Entre Amigos, Pronto
10. LOS TIGRES DEL NORTE—El Tahir, Fania
11. MERCEDES CASTRO—Musart
12. LUPITA D'ALESI—Juro Que Nunca Volvere, Orleon
13. JOSE DOMINGO—Con Motivos, Merciana Melody
14. CHELO—A La Inspiracion De Jose Alfredo Jimenez, Musart
15. ROBERTO CARLOS—Amigo, Caytronics
16. JOSE LUIS RODRIGUEZ—TH
17. JUSY LEMAN—Pronto
18. JULIO IGLESIAS—A Mis 33 Años, Alhambra
19. ROCIO DURCAL—Vol #2, Pronto
20. RAMON AYALA—Musica Brava, Freddy
21. JOSE JOSE—Lo Pasado Pasado, Pronto

22. ROLANDO OJEDA—Aquellos Bókeros, Alhambra

23. GERARDO REYES—Verdades, Amargas, Caytronics

24. CADETES DE LINARES—Tu Nombre, Rarney

25. VICENTE FERNANDEZ—Mi Amigo El Tordillo, Caytronics

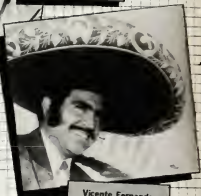
TOP LATIN SALSA ALBUMS

Pos. ARTIST—Title, Label

1. WILLIE COLON & RUBEN BLADES—Siembra, Fania
2. CELIA CRUZ & JOHNNY PACHECO—Eternos, Vaya
3. HECTOR LAVOE—La Comedia, Fania
4. OSCAR DE LEON—TH
5. MONGO SANTAMARIA—Red Hot, Columbia
6. ROBERTO ROENA—El Progreso, Internacional
7. ISMAEL MIRANDA—Sabor Sentimiento Y Pueblo, Fania
8. WILLIE COLON—Solo, Fania
9. CHARANGA 76—En El 78, TR
10. CONJUNTO IMPACTO—Teca
11. ORQUESTA BROADWAY—New York City Salsa, Coco
12. DIMENSION LATINA—Tremenda Dimension, Velvet
13. TITO PUENTE—Homenaje a Benny, Tico
14. CHARANGA AMERICA—El Sonido
15. DIMENSION LATINA—Velvet
16. CELIA CRUZ & JOHNNY PACHECO—Greatest Hits, Fania
17. SALSA MAYOR—De Frente Y Luchando, Velvet
18. BOBBY VALENTIN—La Boda De Ella, Bronco
19. ISMAEL RIVERA—Esto Es Lo Mio, Tico
20. ORQUESTA IRAQUERE—Columbia
21. CONJUNTO UNIVERSAL—Jaguar
22. TIPICA 73—En Cuba, Fania
23. WILLIE COLON & ASSOCIATES—49 MIN., Fania
24. FANIA ALLSTARS—Love, Fania
25. LA SONORA PONCENA—La Orquesta De Mi Tierra, Inca



Willie Colon and Ruben Blades
No. 1 Latin Salsa
Album: Siembra



Vicente Fernandez
No. 1 Latin Pop
Album: A Pesar De Todo

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TOP CLASSICAL OF THE YEAR

James Galway
No. 1 Album: Anna's Song



LONDON
No. 1 Label

LONDON
No. 1 Label

40. PIPA CONCERTO: BOSTON SYMPHONY CHINA TOUR (Ozawa), Philips

* Indicates first All Stars are in alphabetical order

TOP ALBUMS

Pos. TITLE—Artist—Label

1. **ANNIE'S SONG:** James Galway
National Philharmonic Orchestra (Gerhardt), RCA
2. **BRAVO PAVAROTTI:** Luciano Pavarotti
London
3. **HITS FROM LINCOLN CENTER:** Luciano Pavarotti
London
4. **SUITE FOR VIOLIN & JAZZ PIANO:** Claude Bolling
Zukerman/Hediger, Columbia
5. **PACHELBEL:** Kanon
Pallard Chamber Orchestra (Andre), RCA
6. **SUITE FOR FLUTE & JAZZ PIANO:** Jean-Pierre Rampal & Claude Bolling
Columbia
7. **UP IN CENTRAL PARK:** Beverly Sills,
Angel
8. **RAMPAL: JAPANESE MELODIES FOR FLUTE & HARP**
Jean-Pierre Rampal & Laskine,
Columbia
9. **RACHMANINOFF: CONCERTO # 3**
Horowitz, N.Y. Philharmonic
(Ormandy), RCA
10. **DONIZETTI: Don Pasquale**
Sills, Kraus, Gramm, Caldwell, Angel
11. **VERDI: OTELLO**
Domingo, Scotti, Milnes, (Levine),
RCA
12. **MASCAGNI: CAVALLERIA RUSTICANA; LEONCAVALLO. PAGLIACCI**
Pavarotti, Freni, Varady, Cappuccelli, Wiesel, National Philharmonic Orchestra (Gavazzeni/Patane),
London
13. **LUCIANO PAVAROTTI: THE WORLD'S FAVORITE TENOR ARIAS**
London
14. **VIRTUOSO VIOLINIST: Itzhak Perlman**
Pittsburgh, Symphony, Royal Philharmonic (Prenn/Foster) Angel
15. **PETER GRIMES**
Britten, Davis, Philips
16. **HOROWITZ: GOLDEN JUBILEE RECITAL 1977/1978**
RCA
17. **JULIAN BREAM & JOHN WILLIAMS: LIVE**
RCA
18. **GERSHWIN: MANHATTAN**
(Soundtrack, Mehta), Columbia
19. **GERSHWIN SONGS:** Morris Bolcom
Nonesuch
20. **LEHAR: THE MERRY WIDOW**
New York City Opera (Rudel), Angel
Columbia
21. **NYIREGYHAZI PLAYS LISZT**
Columbia
22. **NEW YEAR'S IN VIENNA**
Vienna Philharmonic (Boskovsky),
London
23. **PACHELBEL:** Kanon
Stuttgart Chamber Orchestra
(Munchinger), London
24. **BEETHOVEN: COMPLETE SYMPHONIES**
Berlin Philharmonic (Von Karajan),
DG

25. **SUTHERLAND & PAVAROTTI:**
Operatic Duets
London
26. **GREATEST HITS OF 1720**
(Kasp) Columbia
27. **PUCCINI: Tosca**
Freni, Pavarotti, Milnes, National Philharmonic (Rescigno), London
28. **THE GREAT PAVAROTTI**
London
29. **DEBUSSY: PRELUDES**
Volume I Michelangelo, DG
30. **BIZET: CARMEN**
Berganza, Domingo, Coltrubas, Milnes, London Symphony (Abbado)
DG
31. **TCHAIKOVSKY: VIOLIN CONCERTO**
Stern, National Symphony Orchestra (Rostropovich), Columbia
32. **BEETHOVEN: EROICA SYMPHONY**
L.A. Philharmonic (Gulini), DG
33. **FREDERICK FENNELL CONDUCTS CLEVELAND SYMPHONIC WINDS**
Telarc Digital
34. **MASSNET: CENDRILLON**
Von Stade, Columbia
35. **THE LEGEND: Maria Callas**
Angel
36. **MEYERSON: SYMPHONY NO. 4**
Vienna Philharmonic (Von Dohnanyi), London
37. **SONG RECITAL: Frederica Von Stade**
Columbia
38. **MAHLER: SYMPHONY NO. 4**
Israel Philharmonic (Mehta), London
39. **YOURI EGOROV: AT CARNEGIE HALL**
Peters International

TOP LABELS

Pos. LABEL
(No. of LPs Charted)

1. LONDON (26)
2. RCA (19)
3. COLUMBIA (21)
4. ANGEL (15)
5. DEUTSCHE GRAMMOPHON (14)
6. PHILIPS (8)
7. NONESUCH (2)
8. PETERS INTERNATIONAL (2)
9. TELARC DIGITAL (2)
10. TELEFUNKEN (1)

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TOP JAZZ OF THE YEAR

TOP JAZZ ALBUMS

Pos. TITLE—Artist—Label

1. STREET LIFE—Crusaders—MCA
2. LIVIN' INSIDE YOUR LOVE—George Benson—Warner Bros.
3. TOUCHDOWN—Bob James—Tappan Zee/Columbia
4. REED SEED—Grover Washington Jr.—Motown
5. PAT METHENY—Pat Metheny—ECM
6. CARMEL—Joe Sample—ABC
7. CHILDREN OF SANCHEZ—Chuck Mangione—A&M
8. MR. GONE—Weather Report—Columbia
9. FLAME—Ronnie Laws—United Artists
10. MORNING DANCE—Spyro Gyra—Infinity
11. ANGIE—Angela Bofill—GRP/Arista
12. ALL FLY HOME—Al Jarreau—Warner Bros.
13. PARADISE—Grover Washington Jr.—Elektra
14. FEET DON'T FAIL ME NOW—Herbie Hancock—Columbia
15. HEART STRING—Earl Klugh—United Artists
16. FEELS SO GOOD—Chuck Mangione—A&M
17. NEW CHAUTAUQUA—Pat Metheny Group—ECM
18. COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
19. PATRICE—Patrice Rushen—Elektra
20. SECRETS—Gil Scott-Heron & Brian Jackson—Arista
21. INTIMATE STRANGER—Tom Scott—Columbia
22. FEVER—Roy Ayers—Polydor
23. YOU SEND ME—Roy Ayers—Polydor
24. IMAGES—Crusaders—ABC
25. FOLLOW THE RAINBOW—George Duke—Epic
26. TOGETHER—McCoy Tyner—Milestone

27. IN CONCERT—Milestone Jazzstars—Milestone

28. CARNIVAL—Maynard Ferguson—Columbia
29. BRAZILIA—John Klemmer—MCA
30. WE ALL HAVE A STAR—Wilton Felder—ABC
31. TIGER IN THE RAIN—Michael Franks—Warner Bros.
32. BEFORE THE RAIN—Lee Oskar—Elektra
33. LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
34. MANHATTAN SYMPHONIE—Dexter Gordon Quintet—Columbia
35. LAND OF PASSION—Hubert Laws—Columbia
36. AWAKENING—Narada Michael Walden—Atlantic
37. MAGIC IN YOUR EYES—Earl Klugh—United Artists
38. MINGUS—Jon Mitchell—Asylum
39. EXOTIC MEMORIES—Lonnie Liston Smith—Columbia
40. I WANNA PLAY FOR YOU—Stanley Clark—Nemperor
41. SOFT SPACE—Jeff Lorber Fusion—Inner City
42. HOT DAWG—David Grisman—Horizon
43. LIGHT THE LIGHT—Seawind—Horizon
44. LIVE, JEAN LUC PONTY—Jean-Luc Ponty—Atlantic
45. LEGACY—Ramsey Lewis—Columbia
46. BROWNE SUGAR—Tom Browne—GRP/Arista
47. SECRET AGENT—Chick Corea—Polydor
48. PART OF YOU—Eric Gale—Columbia
49. THE JOY OF FLYING—Tony Williams—Columbia
50. GROOVIN' YOU—Harvey Mason—Arista

TOP JAZZ ARTISTS

Pos. ARTIST

- (No. of Charted Albums) Label
1. CRUSADERS (1) MCA (1) ABC
 2. GEORGE BENSON (2) Warner Bros.
 3. BOB JAMES (1) Tappan Zee/Columbia
 4. CHUCK MANGIONE (3) A&M
 5. GROVER WASHINGTON JR. (1) Motown (1) Elektra
 6. EARL KLUGH (2) United Artists
 7. PAT METHENY (1) ECM
 8. JOE SAMPLE (2) ABC
 9. ROY AYERS (2) Polydor
 10. WEATHER REPORT (1) Columbia (1) ARC
 11. JEAN-LUC PONTY (2) Atlantic
 12. RONNIE LAWS (1) United Artists
 13. HERBIE HANCOCK (2) Columbia
 14. SPYRO GYRA (1) Infinity
 15. ANGELA BOFILL (1) GRP/Arista
 16. AL JARREAU (1) Warner Bros.
 17. JOHN KLEMMER (1) MCA (2) ABC
 18. CHICK COREA (3) Polydor
 19. MCCOY TYNER (2) Milestone
 20. MAYNARD FERGUSON (2) Columbia
 21. PAT METHENY GROUP (1) EMC
 22. PATRICE RUSHEN (1) Elektra
 23. JEFF LORBER FUSION (1) Inner City (1) Arista
 24. GIL SCOTT-HERON & BRIAN JACKSON (1) Arista
 25. TOM SCOTT (1) Columbia
 26. STANLEY TURRENTINE (1) Fantasy (1) Elektra

27. LONNIE LISTON SMITH (2) Columbia

28. RON CARTER (2) Milestone
29. HEATH BROTHERS (2) Columbia
30. GEORGE DUKE (2) Epic
31. MILESTONE JAZZSTARS (1) Milestone
32. RAMSEY LEWIS (2) Columbia
33. GATO BARBIERI (1) A&M
34. WILTON FELDER (1) ABC
35. MICHAEL FRANKS (1) Warner Bros.
36. LEE OSKAR (1) Elektra
37. DEXTER GORDON QUINTET (1) Columbia
38. HUBERT LAWS (2) Columbia
39. NARADA MICHAEL WALDEN (1) Atlantic
40. JONI MITCHELL (1) Asylum
41. STANLEY CLARKE (2) Nemperor
42. DAVID GRISMAN (1) Horizon
43. SEAWIND (1) Horizon
44. OREGON (2) Elektra
45. KEITH JARRETT (2) ECM (1) ABC
46. TOM BROWNE (1) GRP
47. ERIC GALE (1) Columbia
48. TONY WILLIAMS (1) Columbia
49. HARVEY MASON (1) Arista
50. LEE RITENOUR (1) Elektra

TOP JAZZ LABELS

Pos. LABEL

- (No. of Charted LPs)
1. COLUMBIA (44)
 2. MCA (5)
 3. WARNER BROS. (13)
 4. TAPPAN-ZEE (5)
 5. ELEKTRA (13)
 6. A & M (10)
 7. ECM (14)
 8. ATLANTIC (13)
 9. UNITED ARTISTS (3)
 10. POLYDOR (5)



The Crusaders
No. 1 Jazz Album:
Street Life
No. 1 Jazz Artist

Columbia
No. 1 Jazz Label

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EUROPEAN TOUR '79

What each country had to say:

Paris, Le Matin:

Trois concerts à L'Olympia: Trois triomphes!
Three concerts at Olympia: three triumphs!

Stockholm,

Svenska Dagbladet:

»Tre timmars undervärk»
Three wonderful hours!

Helsinki, Suosikki:

Viihteon jättiläinen»
The Giant of entertainment.

Oslo, Verdens Gang:

»En av verdens fremste sangere og underholdere»
One of the world's greatest singers and performers.

Copenhagen, Politiken:

»I sine varmeste stunder besad musikken en næsten guddommelig indlevelse»
In its warmest moments, the music had an almost divine intuition.

Hamburg,

Hamburger Abendblatt:

»Das war kein Konzert mehr, das war ein Triumph»
It wasn't a concert any longer, it was a triumph.

Zürich, Tages Anzeiger:

»Einer der grössten Entertainer der Welt. God bless him!»
One of the greatest entertainers of the world. God bless him.

Vienna, Kurier:

»Dieser Mann ist ein Phänomen»
This man is a phenomenon.

Haag, Haagsche Courant:

»Zijn show is een groot feest»
His show is a big festival.

Antwerp, Gazet van Antwerpen:

»Een onvergetelijk concert gebracht door een rasartiest»
A tremendous performance by a truly great artist.

| | | | | | | | |
|---|---|---|---|---|---|--|------------------------------|
| PARIS: OLYMPIA OLYMPIA OLYMPIA | 17. September 18. September 19. September | CONGRESS CENTER CONGRESS CENTER CONGRESS CENTER | 8. Oktober 10. Oktober 11. Oktober 12. Oktober | GENÈVE: VICTORIA HALLE | 29. Oktober | MÜNCHEN: DEUTSCHES MUSEUM DEUTSCHES MUSEUM | 20. November 21. November |
| STOCKHOLM: CONCERT HOUSE CONCERT HOUSE | 21. September 22. September | HANNOVER: KUPPELSAAL KUPPELSAAL | 14. Oktober 15. Oktober | ZÜRICH: KONGRESSHAUS KONGRESSHAUS | 31. Oktober 1. November | NÜRNBERG: MEISTERSINGERHALLE MEISTERSINGERHALLE | 22. November 23. November |
| HELSINKI: FINLANDIA HALL FINLANDIA HALL | 24. September 25. September | BERLIN: ICC CONGRESS CENTER | 17. Oktober | VIENNA: KONZERTHAUS KONZERTHAUS KONZERTHAUS | 3. November 4. November 5. November | MANNHEIM: MOZARTSAAL | 25. November |
| OSLO: CONCERT HOUSE CONCERT HOUSE CONCERT HOUSE | 28. September 29. September 30. September | DÜSSELDORF: PHILLIPSHALLE | 19. Oktober | MÜNCHEN: DEUTSCHES MUSEUM: DEUTSCHES MUSEUM: | 7. November 8. November | STUTTGART: LIEDERHALLE | 26. November |
| COPENHAGEN: FALKONER TEATRET FALKONER TEATRET | 2. Oktober 3. Oktober | ESSEN: GRUGAHALLE | 21. Oktober | HAGUE: CONGRESBOUW | 11. November | KIEL: OSTSEEHALLE | 28. November |
| GOETENBURG: SCANDINAVIUM | 6. Oktober | STUTTGART: LIEDERHALLE LIEDERHALLE | 23. Oktober 24. Oktober | AMSTERDAM: CARRE THEATRE | 12. November | BRUNNEN: STADTHALLE | 29. November |
| HAMBURG: CONGRESS CENTER | 8. Oktober | FRANKFURT: JAHRHUNDERTHALLE JAHRHUNDERTHALLE JAHRHUNDERTHALLE | 25. Oktober 26. Oktober 27. Oktober | ANTWERP: QUEEN ELISABETH HALL QUEEN ELISABETH HALL | 14. November 15. November | BREMEN: STADTHALLE | 30. November |
| | | | | BRUSSELS: PALAIS DES BEAUX ARTS | 18. November | ESSEN: GRUGAHALLE | 2. December |

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TOP BOXOFFICE OF THE YEAR

STADIUMS & FESTIVALS

| ACT. ARTIST - Promoter, Facility, Dates (No. of Performances) | GROSS RECEIPTS |
|---|----------------|
| 1. SUPERTRAMP - Concert Productions International, Canadian National Exhibit, Toronto, Canada, July 15-21 (3) | \$1,305,283 |
| 2. BOSTON/HEART/WAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/TED - Paca Concerts/Louis Messine, Dallas Bowl, Dallas, Texas, June 9 | \$1,215,000 |
| 3. SUPERTRAMP - Danard K. Donald, Concert Productions International, Jerry Park, Montreal, Canada, July 24 & 25 (2) | \$ 891,711 |
| 4. TED NUGENT/NEOSMITH/JOURNEY/THIN LIZZY/AC/DC/SCORPIONS - Bixus Productions, Stadium, Cleveland, Ohio, July 28 | \$ 834,690 |
| 5. BOSTON/HEART/WAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/GRANT BROTHERS - Pace Concerts/Louis Messine/Concert Co., Superdome, New Orleans, La., June 10 | \$ 794,267 |
| 6. PARLIAMENT/FUNKADOLIC/BOOTSYS'S RUBBER BAND/RICK JAMES/BAW BATS/BRIDES OF FUNKESTEN/PAULET GAP BAND - Ayalina Presents/R/N B Productions, Coliseum, Los Angeles, Calif., May 26 | \$ 781,750 |
| 7. BOSTON/SAMMY HAGAR/EDDIE MONEY/ROBERT FLEISCHMAN - "Day On The Green at 11" - Bill Graham Presents, Stadium, Oakland, Calif., May 6 | \$ 743,750 |
| 8. TED NUGENT/NEOSMITH/AC/DC/MAHOGANY RUSH/ST. PAMOSE - Bill Graham Presents, Stadium, Oakland, Calif., July 21 | \$ 720,733 |
| 9. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West, Odgers Stadium, Los Angeles, Calif., July 1 | \$ 700,000 |
| 10. BOSTON/OUTLAYS/DOO ROUNGERS'S UTOPIA - Monarch Entertainment, Giant Stadium, Meadowlands, East Rutherford, N.J., June 17 | \$ 654,865 |
| 11. JOURNEY/UFO/3 GILLS BAND/THIN LIZZY/NAZARETH/ROCKETS - Bill Graham Presents, Stadium, Oakland, Calif., July 4 | \$ 632,684 |
| 12. TED NUGENT/HEART/CARS/UCO/ROCKETS - Feyline Presents, Mile High Stadium, Denver, Colo., June 16 | \$ 569,414 |
| 13. DOOBIE BROTHERS/BOSTON/BOB WELCH/POCO/CONTOUR JOE & THE FISH - Feyline Presents, Merin Wolff, C.U. Program Council, Folsom Field, C.U. Boulder, Colo., May 13 | \$ 557,095 |
| 14. PARLIAMENT/FUNKADOLIC/BOOTSYS'S RUBBER BAND/RICK JAMES/BAW BATS/BRIDES OF FUNKESTEN/PAULET GAP BAND - Ayalina Presents/R/N B Productions, Cotton Bowl, Dallas, Texas, June 16 | \$ 543,613 |
| 15. TED NUGENT/HEART/CARS/SAMMY HAGAR/MISSOURI - Contemporary Productions/Chris Fritz & Co./American Productions, Arrowhead Stadium, Kansas City, Missouri, June 17 | \$ 520,407 |

ARTISTS PROMOTERS

| | |
|--------------------------|---------------------------|
| 1. BOSTON | 11. BILL GRAHAM PRESENTS |
| 2. SUPERTRAMP | 12. PACE CONCERTS |
| 3. TED NUGENT | 13. PRESENTS/LOUIS |
| 4. BEE GEES | 14. MESSINA |
| 5. DOOBIE BROTHERS | 15. MONARCH |
| 6. PARLIAMENT | 16. CONCERT PRODUCTIONS |
| 7. JOURNEY | 17. INTERNATIONAL |
| 8. BOOTSYS'S RUBBER BAND | 18. A FAYLINE PRESENTS |
| 9. BLUE OYSTER CULT | 19. MONARCH ENTERTAINMENT |
| 10. NEOSMITH | 20. BELKIN PRODUCTIONS |

FACILITIES

| | |
|--|--|
| 1. STADIUM, Oakland, Calif. | 9. CONCERTS WEST/JERRY WEINTRAUB |
| 2. COTTON BOWL, Dallas, Texas | 10. ROBERT STIGWOOD |
| 3. CANADIAN NATIONAL EXHIBIT, Toronto, Canada | 11. CONTEMPORARY PRODUCTIONS/CHRIS FRITZ & CO. |
| 4. JERRY PARK, Montreal, Canada | 12. TIE |
| 5. STADIUM, Cleveland, Ohio | |
| 6. CAPITAL CENTRE, Largo, Md. | |
| 7. SUPERDOME, New Orleans, La. | |
| 8. COLISEUM, Los Angeles, Calif. | |
| 9. DOGGER STADIUM, Los Angeles, Calif. | |
| 10. GIANTS'S STADIUM, Meadowlands, E. Rutherford, N.J. | |

AUDITORIUMS

(UNDER 6,000)

| ACTIST - Promoter, Facility, Dates (No. of presentations) | GROSS RECEIPTS |
|---|----------------|
| 1. PERRY COMO/JAY LENO/GOOD STUFF SINGERS - Dick Clark Presents, Dick Clark Westchester Theatre, Tarrytown, N.Y., Aug. 26-28 (3) | \$311,500 |
| 2. GRATEFUL DEAD - Bill Graham Presents, Winterland, San Francisco, California, Oct. 17-22 (5) | \$239,500 |
| 3. JOURNEY/MATIS - Dick Clark Presentations/Ron Delaney, Dick Clark Westchester Theatre, Tarrytown, N.Y., June 14-17 (5) | \$160,592 |
| 4. ELTON JOHN - Bill Graham Presents, Community Theatre, Berkeley, California, Sept. 22-24 (3) | \$147,060 |
| 5. STEVE MARTIN/STEVE GOODMAN - Artist Centralists, Hyatt Auditorium, Boston, Mass., Oct. 9-11 (3) | \$144,947 |
| 6. SHA NA NA/JAY LENO - Music Fair, Music Fair, Westbury, N.Y., Sept. 7-9 (5) | \$141,357 |
| 7. SHA NA NA/JAY LENO - Front Row Theatre, Front Row Theatre, Cleveland, Ohio, Feb. 23-25 (5) | \$139,842 |
| 8. NEOSMITH/EXILE - Showcase Productions, Market Square Home, Indianapolis, Ind., Oct. 7 | \$135,576 |
| 9. SHA NA NA/FABULOUS POODLES - Di Cesare Entertainment, Stoney Theatre, Valley Forge, Pa., Feb. 16-18 (5) | \$131,513 |
| 10. SHA NA NA/OK LENO - Music Fair, Theatre, Valley Forge, Pa., Feb. 9-11 (5) | \$129,120 |
| 11. GRATEFUL DEAD - Monarch Entertainment/Jerry Michaelson, Uptown Theatre, Chicago, Ill., Nov. 17-18 (3) | \$116,103 |
| 12. LIZA MINNELLI - P.C.M.I./Di Cesare Entertainment, Stanley Theatre, Pittsburgh, Pa., October 26 & 27 (3) | \$110,949 |
| 13. TOWER OF POWER/PEACHES & HERB - Morning Sun Productions/Morgana Productions, Orick Star Theatre, San Carlos, Calif., April 26 & 27 (3) | \$107,833 |
| 14. LIZA MINNELLI - Frank J. Russo, Inc., Ocean St. Theatre, Providence, R.I., April 20 & 21 (3) | \$104,971 |
| 15. THE CARS - Dan Loo Co., Music Hall, Boston, Mass., October 3 & 4 (2) | \$104,550 |

ARTISTS PROMOTERS

| | |
|-------------------------|--|
| 1. SHA NA NA | 11. BILL GRAHAM PRESENTS |
| 2. GRATEFUL DEAD | 12. MONARCH |
| 3. CHARLIE DANIELS BAND | 13. ENTERTAINMENT |
| 4. STEVE MARTIN | 14. DICESARE ENGLER |
| 5. CHEAP TRICK | 15. PRODUCTIONS |
| 6. WAN HALEN | 16. DON LAW CO. |
| 7. CARS | 17. BRASS RING |
| 8. RUSH | 18. PRODUCTIONS |
| 9. OUTLAWS | 19. BOB DELSENER |
| 10. PERRY COMO | 20. CONTEMPORARY PRODUCTIONS/CHRIS FRITZ & CO. |
| | 21. FRITZ & CO. |
| | 22. DICK CLARK PRESENTATIONS |
| | 23. AVALON ATTRACTIONS |

FACILITIES

| | |
|---|--|
| 1. STANLEY THEATRE, Pittsburgh, Pa. | 11. MUSIC HALL, Boston, Mass. |
| 2. COMMUNITY THEATRE, U.C. Berkeley, Calif. | 12. ORPHEUM, Boston, Mass. |
| 3. CAPTOL THEATRE, Auburn Park, N.J. | 13. PALAUDUM, N.Y.C., N.Y. |
| 4. WESTCHESTER THEATRE, Tarrytown, N.Y. | 14. CIVIC AUDITORIUM, Santa Monica, Calif. |
| 5. MUSIC HALL, Boston, Mass. | 15. CONVENTION HALL, Auburn Park, N.J. |
| 6. ORPHEUM, Boston, Mass. | 16. WINTERLAND, SAN FRANCISCO, Calif. |
| 7. PALAUDUM, N.Y.C., N.Y. | |
| 8. CIVIC AUDITORIUM, Santa Monica, Calif. | |
| 9. CONVENTION HALL, Auburn Park, N.J. | |
| 10. WINTERLAND, SAN FRANCISCO, Calif. | |

ARENAS

(6,000 TO 20,000)

| ACT. ARTIST - Promoter, Facility, Dates (No. of Performances) | GROSS RECEIPTS |
|--|----------------|
| 1. THE WHO - Ron Delaney, Madison Square Garden, N.Y.C., N.Y., Sept. 13-18 (5) | \$1,140,000 |
| 2. ROD STEWART - Avalon Attractions, Forum, Los Angeles, Calif., June 21-28 (6) | \$1,134,850 |
| 3. ROD STEWART - Ron Delaney, Madison Square Garden, N.Y.C., N.Y., Sept. 4-6 (3) | \$ 780,000 |
| 4. GRATEFUL DEAD - Monarch Entertainment, Madison Square Garden, N.Y.C., Sept. 4-6 (3) | \$ 625,811 |
| 5. SUPERTRAMP/CHRIS O'BURG - Alpine Valley Music Theatre, Music Theatre, E. Troy, Mich., June 15-17 (3) | \$ 552,868 |
| 6. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West/Bill Graham Presents, Col. Oakland, Calif., July 9-11 (3) | \$ 530,306 |
| 7. TED NUGENT/THE CARDS - Bop Ring Productions, Silverdome, Pontiac, Mich., Dec. 28 | \$ 521,350 |
| 8. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West, Capital Centre, Landover, Md., Sept. 24 & 25 (2) | \$ 515,540 |
| 9. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West, Stadium, Chicago, Ill., July 30 & 31 | \$ 507,373 |
| 10. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West, Col. Cleveland, Ohio, Sept. 18 & 19 (2) | \$ 496,000 |
| 11. NEIL O'DONNELL - Jerry Weintraub/Concerts West Presents, Col. Seattle, Wash. Feb. 24 & 25 (2) | \$ 494,473 |
| 12. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West/Dan R. Donald, Forum, Montreal, Canada, Sept. 1 & 2 (2) | \$ 484,964 |
| 13. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West/Electric Factory Concerts, Piedmont Co., Concord, N.C., Sept. 15 & 16 (2) | \$ 469,545 |
| 14. BEE GEES/SWEET INSPIRATIONS - Robert Stigwood/Jerry Weintraub w/Concerts West, Omni, Atlanta, Ga., Sept. 29 & 30 (2) | \$ 440,545 |
| 15. YES - Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 20-22 (3) | \$ 452,732 |

ARTISTS PROMOTERS

| | |
|------------------|--|
| 1. BEE GEES | 11. CONCERTS WEST/JERRY WEINTRAUB |
| 2. ROD STEWART | 12. CONTEMPORARY PRODUCTIONS/CHRIS FRITZ & CO. |
| 3. STYX | 13. GRATEFUL DEAD |
| 4. SUPERTRAMP | 14. BILLY JOEL |
| 5. GRATEFUL DEAD | 15. TED NUGENT |
| 6. JERRY LEE | 16. DOOBIE BROTHERS |
| 7. MONARCH | 17. ENTAM |
| 8. MONARCH | 18. BRASS RING |
| 9. MONARCH | 19. PRODUCTIONS |
| 10. MONARCH | 20. PACE CONCERTS/LOUIS MESSINA |

FACILITIES

| | |
|--|--------------------------|
| 1. SPECTRUM, Philadelphia, Pa. | 11. BILL GRAHAM PRESENTS |
| 2. MADISON SQUARE GARDEN, N.Y., N.Y. | 12. SUNSHINE PROMOTIONS |
| 3. FORUM, Los Angeles, Calif. | 13. FEYLINE PRESENTS |
| 4. SUMMIT, Houston, Texas | |
| 5. COBO ARENA, Detroit, Mich. | |
| 6. CHECKERDOME, St. Louis, Mo. | |
| 7. OMNI, Atlanta, Ga. | |
| 8. COLISEUM, Seattle, Wash. | |
| 9. MARKET SQUARE ARENA, Indianapolis, Ind. | |
| 10. COLISEUM, Oakland, Calif. | |

Bee Gees
No. 1 Arena Artist

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We pushed performance to a new high.
But kept the old price.*



Last year you could get the precision of direct drive and the unparalleled accuracy of quartz with Technics RS-M85. The cassette deck *Audio magazine* (June '79) said "had the best tape speed characteristics ever measured in a cassette deck." This year you can get that same accuracy with the RS-M85 MK2. Along with the additional benefits of metal tape. Yet we didn't add a cent to the price.

What we did add is more dynamic range, a wider frequency response and sendust-formulation heads that easily handle the difficult jobs of recording and erasing metal tape.

One more difficult job the RS-M85 MK2 easily handles is keeping wow and flutter down to a microscopic 0.035% while maintaining excellent speed accuracy. But that's not surprising. At least not with Technics quartz-locked direct drive. This servo system compares the rotation of our direct-drive motor with the unwavering frequency of a quartz oscillator,

and instantly applies corrective torque whenever the slightest speed deviation is detected.

Another one of the RS-M85 MK2's bright spots is its two-colored fluorescent (FL) bar-graph meters. A device attack time of just 5 millionths of a second proves they're fast. While no more than 0.1dB deviation from the 0 VU level proves they're accurate. And that's proof enough.

Still, the RS-M85 MK2 has even more: Like a separate, coreless DC motor for reel drive. Dolby[®] NR. A low-noise, highly linear amplifier section. Full IC logic controls. A 3-position bias/EQ selector with bias fine adjustment. And an optional full-function infrared wireless remote control (RP-070).

Technics RS-M85 MK2. We pushed the performance up. Not the price.

FREQ. RESP. (Metal): 20-20,000 Hz. WOW AND FLUTTER: 0.035% WRMS. S/N RATIO (Dolby in): 69 dB. SPEED DEVIATION: No more than 0.3%.

*Based on Technics recommended price for RS-M85 and RS-M85 MK2

¹Dolby is a trademark of Dolby Laboratories.

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Professional Series

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New L.A. Jazz Spot Is Japanese-Owned

LOS ANGELES—The first Japanese-owned and operated jazz room in this city opened Monday (10) in the Wilshire district near MacArthur Park.

The 250-capacity club, Maiden Voyage, is booking local jazz and fusion acts through Musicians Local 47, in addition to occasionally seeking big names and musicians from Japan, according to Robin Othman, vice president of the club.

Othman says admission will range from \$5 or \$6 for a local act, for which the club would pay \$100 to \$150, to \$1,500 for a major name, which would cost the club \$1,000 to \$1,500 a night. Othman hopes to book top acts twice a month, such as the Toshiko Akashi-Lew Tabakian Big Band, set for Friday (14) and Saturday (15).

That unit was preceded into the club by the Dudley Brooks Group on Monday (10), a quintet which

featured pianist Brooks plus Robby Bryant on trumpet, Marshall Royal on alto sax, Eugene Wright on bass and Ted Palmer on drums. The Brooklyn-based jazz ensemble was set for Tuesday (11) through Thursday (13).

The nightclub will be open seven nights a week from 4 p.m. to 2 a.m. with a free admission "happy hour" extending from opening until 8:30 p.m., during which jazz records will be played. From 8:30 each evening acts will perform.

The club, headed by president Hajime Shimozaki, features a complete sound system by Kenwood (prominently plugged in the club's local advertising), consisting of four speakers, two turntables and a main amplifier.

The name, Maiden Voyage, was inspired by a Herbie Hancock composition.

Jazz

ROLLINS' VIEW Veteran Tenor Man Unapologetic For Having Disco Beat On Disks

By CARY DARLING

LOS ANGELES—"I don't want to be a period piece of the 1940s," says Milestone artist Sonny Rollins.

The 49-year-old tenor saxophonist, who has had a reputation as a jazz trailblazer ever since he blew with Miles Davis and John Coltrane when barely out of high school, is referring to the disco flavored "Starlem Boys" track on his latest L.P., "Dance Aid."

Another factor which may irritate purists is that Milestone has just shipped an edited, four-minute version of the song as a single. Rollins has no apologies.

"I liked the rhythm and there's a good energy there," explains Rollins. "I like to be expansive. I like to be experimental and have a wide scope. That's how I came to write this."

He doesn't feel hampered by any restrictions placed on the musician by a disco beat. "Everything has its own requirements so it's a challenge to work with it. My ears are still open. I want to keep fresh and make it all just one thing anyway," says the native New Yorker.

The editing of the single was the

responsibility of producers Orin Keepnews. "I'm satisfied with it," responds Rollins who does not have any simple catalog.

David Lucchesi, national sales manager for Fantasy which distributes Milestone, notes the single is helping Rollins reach a crossover rock audience. "The single is going to be a vehicle to get more airplay for Sonny on rock stations," he says, also noting he is expecting some disco airplay.

Of pop, though, Lucchesi is not so confident. "It's premature to talk about pop stations. They're tight as it is. Our efforts are going to rock and disco stations," he declares.

By playing such rock haunts as the Bottom Line in New York and the Roxys in Los Angeles on his current tour, Rollins appears to be going after an audience not composed of the jazz faithful. "I want to be universal, that's what it's all about. If they like me that's what I am, then I welcome them," he notes.

Rollins has played on LPs with

such jazz names as Ron Carter, Melvin Tynes, Max Roach and Clifford Brown. On the new album Larry Coryell lends his guitar skills for Coryell composed one song for the album.

"I wanted to have a guitar on the album and I've liked his playing for a long time and I thought we could play well together," explains Rollins. "So I called him and he said let's try it and see. We found we were compatible."

Rollins insists there were no clash of egos. "There are always ego problems when you're dealing with a performing artist. When you're constantly performing, you have to put up a front and have a strong ego. It's understandable but as far as Larry is concerned, we had no problems."

Rollins' future plans include writing a piece for his band and recording another album due next spring. Though he has no plans to record an album entirely of disco, those rhythms may once again be felt.

Billboard SPECIAL SURVEY For Week Ending 12/22/79

| Billboard Best Selling Jazz LPs* | | | | Billboard Best Selling Jazz LPs* | | | |
|--|----------------|--|---------------|--|----------------|--|----------------|
| Rank | Weeks on Chart | Title, Label | Artist | Rank | Weeks on Chart | Title, Label | Artist |
| 1 | 1 | ONE ON ONE Blue Note, Columbia (C 3041) | John Coltrane | 26 | 23 | NEW CONTRASTO Capricorn, RCA (MCA 1131) | John Coltrane |
| 2 | 13 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 27 | 42 | THE BEST OF HERBIE HARPOCR Blue Note, MCA (MCA 1131) | Herbie Hancock |
| 3 | 4 | American Jazz Blue Note, MCA (MCA 1131) | John Coltrane | 28 | 25 | MUSICA Blue Note, MCA (MCA 1131) | John Coltrane |
| 4 | 3 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 29 | 27 | EUPHONIA Capricorn, RCA (MCA 1131) | John Coltrane |
| 5 | 29 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 30 | 26 | CARROLL Blue Note, MCA (MCA 1131) | John Coltrane |
| 6 | 4 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 31 | 31 | I WOULD PLAY FOR YOU Blue Note, MCA (MCA 1131) | John Coltrane |
| 7 | 4 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 32 | 32 | IN MOTION Blue Note, MCA (MCA 1131) | John Coltrane |
| 8 | 1 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 33 | 36 | FEEL IT Blue Note, MCA (MCA 1131) | John Coltrane |
| 9 | 1 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 34 | 28 | PRODUCTS Blue Note, MCA (MCA 1131) | John Coltrane |
| 10 | 16 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 35 | 34 | I REMEMBER CHARLIE PARPERS Blue Note, MCA (MCA 1131) | John Coltrane |
| 11 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 36 | 35 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 12 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 37 | 37 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 13 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 38 | 46 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 14 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 39 | 42 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 15 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 40 | 36 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 16 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 41 | 26 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 17 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 42 | 26 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 18 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 43 | 28 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 19 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 44 | 44 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 20 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 45 | 45 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 21 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 46 | 46 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 22 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 47 | 38 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 23 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 48 | 48 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 24 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 49 | 49 | THE Blue Note, MCA (MCA 1131) | John Coltrane |
| 25 | 12 | THE Blue Note, MCA (MCA 1131) | John Coltrane | 50 | 50 | THE Blue Note, MCA (MCA 1131) | John Coltrane |

Jazz Dominates Pre-1958 Entries To Hall Of Fame

LOS ANGELES—Jazz is the most dominating musical characteristic of this year's 44th entries submitted by members of the National Academy of Recording Arts & Sciences for its Recording Hall of Fame. Approximately 40% of the entries are jazz recordings.

Only recordings released before the advent of the Grammy Awards in 1958 are eligible for entry. The list will be pared down to 25 finalists by the 91-member Hall of Fame election committee. The same committee votes on the finalists with the three receiving the most votes to be announced during NARAS' annual "Grammy Awards Show" Feb. 27 over CBS-TV.

Louis Armstrong, with 13 recordings, heads the list of the 10 most entered performers. He is followed by Tommy Dorsey and Duke Ellington with 10 each. Elvis Presley with eight, Benny Goodman and Glenn Miller with seven each, and Woody Herman, Jimmie Lunceford, Charlie Parker and Frank Sinatra with six apiece.

Sampler Available

LOS ANGELES—Kendor Music has developed a "soundsheet" sampler of six charts by the Toshiko Akashi-Lew Tabakian band. The Delvan, N.Y.-based publisher also has a Toshiko Akashi series of arrangements for advanced jazz ensembles. The firm is offering the free sampler by e-mailing it at Main and Grave Sts., Delvan, N.Y. 14042.

The six tunes in the sampler are all from tracks cut in Japan and released on L.P. there.

238-Cassette Cache

NEW YORK—If you're in Times Square area and want to hear some old jazz, swing by the Songwriters Hall of Fame and listen to its 238-cassette collection of works by Fats Waller, Duke Ellington and Bessie Baker, all part of the compilation called "A Broadway Songbook."

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Needle Vs. Laser Videodisk

RCA Set For Market Battle With Optical Systems

By STEPHEN TRAMAN

NEW YORK In flinging the gamut down to the optical competition, angling a brushing battle in the videodisk field, RCA president Edgar Griffiths emphasized that the firm's "needle in the groove" capacitated videodisk system "is RCA from beginning to end."

"When we introduce the videodisk we are going to take over first place," he told distributors at the San Diego introduction (Billboard, Dec. 15, 1979) "I guarantee we will never lose first place."

Stressing that RCA the videodisk is a unified effort in software and hardware, he touched on a key factor in the market battle "This is

not an alliance between independent companies who do not see things always eye to eye (alluding to Philips' hardware and MCA's software), and have different end objectives."

The decision by RCA to go nationwide in early 1981 after units are introduced to dealers next December is in direct contrast to the Magnavox rollout that began in Atlanta in December 1978, entered Seattle, Jamaica in May and just bowed in Dallas/Los Angeles last week.

Given an option, and the availability of software, chances are it would have been far different, industry observers agree. But MCA DiscoVision Associates in the recent

partnership with IBM and Pioneer of Japan, has delivered only about 150 of the 200 initial titles, and only a handful in the hour-per-side format.

This is another key difference in the two systems, for all the special features of the far more sophisticated optical laser system—fast, slow motion, stop action, frame by frame, advance are available only in the half-hour-per-side format.

At this length, rotational speed is constant 1,800 r.p.m., with one frame in each "groove," which permits all the special functions. With an hour per side, the "constant" (Continued on page 52)

RCA Videodisk Intro—With nationwide marketing set for early 1981, the RCA SelectaVision Videodisc system is shown as an engineering prototype player, above, with the protective holder for the disk held by Rick Hunter. Answering queries at the San Diego distributor introduction, below from left, are key execs Jim Alic, Jack Sauter, Roy Polack, Herb Schlosser and Dr. Jay Brandinger.



GLOBAL TEST MART?

WEA 'Bookcassettes' Get Launch In U.K.

By PETER JONES

LONDON WEA has pushed into the book cassette market here with a debut release of four two-cassette "bookcassette" packs, and with worldwide rights signed on all but one, the U.K. launch is seen as a prelude to international action in this field for the major.

The first batch (cassette-only), marketed under the banner "Books That Read To You," features actor Don Bogaard reading his autobiography "Snakes And Ladders." Alec McCowen's voice performance of "St. Mark's Gospel," "Emma And I," autobiography of blind author Sheila Hocken, and two children's adventures by Enid Blyton.

Joe Walker WEA's U.K. marketing projects manager, says thinking

around the book cassette prospects started some 18 months ago. He'd checked out a company which supplied libraries, had seen the way Music For Pleasure had launched its spoken word Listen For Pleasure subsidiary and started planning his launch.

"Libraries and schools represent a mini-market," he says. "There was no way WEA could launch a project for that area, for it is just too small for us."

He adds "Our marketing plan centers on the stores themselves. Latest figures show that 37% of all record sales, tape or disk, are stimulated at the point of purchase."

(Continued on page 58)

TDK LINES SPLIT 'Reference,' 'Premium' For Audio Tapes; High-End Vid

NEW YORK Laying claim to the number one spot in the high-end audio tape must with a share of over one-third the volume, TDK introduced two new formulations as it announced a restructuring of its cassettes into "reference" and "premium" product lines.

At the same time, Ken Kobayashi, vice president and general manager of U.S. operations, announced the debut of an SA-X premium high bias audio cassette and an SA-XHG, Super Avilyn High Grade videocassette in Japan, the latter designed for the new six-hour VHS records. Both are anticipated here in 1980.

With complete new packaging to bow at the upcoming Winter Consumer Electronics Show in Las Vegas for the new tapes, the reference series is aimed for high-end equipment stores, he notes. Initial product is the new OD (optimum dynamic) normal bias cassette and the MA-R metal-particle cassette in the acrylic sandwich around a direct aluminum spine and time core bowed last year at \$12.99 list.

A new lower-priced metal cassette in a plastic shell, the TDK MA, plus the high bias SA, normal bias AD and upgraded D cassettes comprise the premium series, that will continue to be available through all TDK dealers.

The Avilyn particle, developed by TDK research in the early 1970s, is a key to the new high-end products just bowed in Japan, notes Ed Pessara, video product manager. The SA-X premium high bias cassette is coated with Avilyn particles, each with a different degree of coercivity, to provide an alternative to metal tapes with richer and fuller sound claimed.

With TDK a prime supplier of video recording/playback heads, working with hardware firms, it was the first to get approval for a four-hour VHS tape. Now the new SA-XHG is claimed as the first to win an okay from manufacturers of the new six-hour VHS machines, with the T-60 and T-120 now being test marketed in Japan "with noise reduction circuits built into the tape," Pessara says.

Video Music Photos By Positive Images

LOS ANGELES Locally based Positive Images, headed by Renee Cottrell, handled all the photography for the recent Billboard International Video Music Conference. The firm was erroneously identified as Photographic Images in the Dec. 15 conference report credits.

The two new reference audio products, introduced by Ed Havens, audio product manager, include the OD formulation described as "optimum ferric" with broad dynamic range in a topline normal bias product. The MA metal cassette with the same formulation as the MA-R reference standard is offered in a plastic shell with a new TDK lab stand and mechanism and many of the features of both the shell and mechanism in the SA, OD and MA-R lines, he notes.

After upgrading its D line last

year "to offer premium performance at promotional price," Havens says, the AD line is now improved to still provide its hot high-end but with bias noise level reduced by 2 dB in what is now called the "acoustic dynamic" tape.

In announcing worldwide packaging and color code conformity for all lines, advertising/public relations manager Ann Bouchier alluded to the counterfeiter problem with the note that certain design subtleties should hamper these (Continued on page 52)

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SPECIAL DESIGNS ON REQUEST

Audiophile Recordings

RACHMANINOFF: SYMPHONY NO. 2—London Symphony Orchestra, conducted by Andre Previn, Angel S384500, distributed by Capitol Records, two LP set, \$14.98 list.

Heather of the Angel remastered 45 that on covers' features often buried away in the original analog tapes. Recorded six or more years ago, the lush score projects with unexpected clarity and freedom from any hint of dynamic strain. Yet a small price in convenience is paid. It takes four sales to accommodate the complete symphony, and side one must be flipped to catch the final few minutes of the first movement. Audiophiles are likely to take the tradeoff as most acceptable.

DO YOU HEAR WHAT I HEAR: NEW SOUNDS FOR CHRISTMAS—Jay Welch Choral And Orchestra, Phoenix Recordings PR10, distributed by Phoenix Productions, \$7.98 list.

The amateur choral group doesn't bring the medium's power or precision to its work and some of the singing is rather bland. However, the album manages to fit the choral into a larger musical and sonic framework that even the most discerning listeners will appreciate—a case of production trumping over musical delicacies. Credit the Soundstream digital process for the wonderfully pristine vocal and instrumental reproduction, and acknowledge

ingenuity goes to Salt Lake City's new Symphonic Hall for adding the engineers in achieving dramatic spatial and presence characteristics. Their hundred singers and a 60-piece orchestra are operating here and the record has vivid depth properties as well as a sense of intimacy. We Three Kings' (side one, band three), with Middle Eastern-flavored orchestral setting, is the standard track demonstrating superb presence of shimmering flutes and percussion. Cuts with the orchestra are the cream among the 15 selections including "Silent Night," "First Noel," "We Are Christmas," and "Carol Of The Bells." Unfortunately, the pressing is not up to the standard of most imports.

THE ART OF LAURINDO ALMEIDA—Sine Qua Non SAS2027/dbs S53003, distributed by dbs, \$8 list.

Surface noise is an intrusion no more unpleasant than in a solo guitar recording. But here, Almeida's guitar emerges out of near pure silence, with many a lick or gliss to distract the listener. How does the dub encoding process appear to tamper with the original high quality sound on the Sine Qua Non recording. Classical program is varied and attractive, weighted toward Spanish slowworks such as Granados, Sor and Ysaie.

DRAMA! ANNE—Heart, Mushroom/

Nautilus Half-Speed Mastered Series, NRS/MS5005, distributed by Nautilus Recordings, \$14.95 list.

This latest effort in the newest audiophile half-speed remastering area extends the audio pleasures of the Canadian group's biggest hit. The careful production is evident in the overall richer, fuller, sonic texture, and the smooth textures between heavier and softer tracks on both sides. Contrasted with the original pressing, all instrumental and vocal elements are given more clearly placed in the musical environment. Low end bass notes missing on "Sing Child" is in vivid contrast to the flute lines on the same track, while the piano and synthwave in "How Deep Is Your Love" has an airy, almost "spacey" feeling. Little back given short, long and repeat versions, is most effective in the final takeoff to almost total silence—another tribute to the "reproduction." An ambitious start for the new series, with more to come. And the luscious four-color jacket is a dealer bonus.

Audiophile recordings for review should be sent to Ian Penchansky, Chicago, and is New York, New York.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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Sound Waves

Big Decade Of Recording Arts

By IRWIN DIEHL

NEW YORK The era of the 1970s is just days away from its close and the recording arts have prospered and enjoyed a certain prominence these past 10 years. For the record industry the period was at the least exciting and at times even awe-inspiring.

The decade couldn't have been more appropriately introduced in 1970 than by the events of the Audio Engineering Society Convention in October of that year. It was at this convention that the future in audio technology was clearly characterized by the first U.S. demonstration of Teldec's videodisk.

Not all the kinks had yet been ironed out. There were problems to overcome, not the least of which were software and its sources, and several more years were projected as the time required before hardware and software would be "on the market."

But, what in former years were considered as insurmountable technical hurdles in recording a signal of video bandwidth on an economical disk medium, had been overcome. New concepts in recording were at hand and the Teldec disk seemed a proper herald of what was when future technology. That system emerged this year as a prototype videodisk jukebox from General of Japan.

It was also that year that quad began building steam, given impetus by Peter Scheiber's demonstration of a working 4-2-4 matrix system in December of 1969, and spurred on by a small number of devotees within the profession and a larger number of dedicated though perhaps confused consumers without. The CD-4 discrete recording technique was announced by JVC and subsequently adopted by RCA Records and others.

CBS was developing its SQ Matrix system, while several other firms were trying alternative matrix hardware. Before "falling out of grace" with the industry in the late '70s, quad would involve dozens of firms.

(Continued on page 94)

CHARLIE CERASIA

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Video Takes

ABC Video Enterprises, headed by Hersh Granath, will market the films or tapes of theatrical productions to be developed and produced under a new venture involving director Robert Altman ("M*A*S*H" and "Nashville") and his Lion's Gate Films, the Shubert Organization and ABC Inc. The new venture will produce videocassettes, and in the future videodisks, of Broadway, off-Broadway and regional theatre properties, as well as producing new shows and revivals.

Initial dealers for the Magnavox entry of the Philips/MCA videodisk system include Dallas, Tex. 7 include Boyd's Good Housekeeping Shops, Dallas; Department Store, Inc.'s Television, Jacksonville, Fla.; Orton Magnavox, Rick Furniture and Sanger Harris.

New TDK Lines

Continued from page 49
forts, with hidden product codes to help identify any replays.
A major marketing and ad campaign will continue to use Motown artist Steve Wonder as a TDK spokesman, with an exclusive poster available only through dealers. As the official audio/video cassette supplier to the U.S. team for both Olympic, that is, it will start with all January advertising, running the full year. The new packaging and a high bass campaign will key early 1980 ads, with new literature on all lines at CES. STEPHEN TRAMMAN

Both RCA and Sony have introduced sophisticated new home videotape recorders to their respective U.S. dealers this month. RCA's deluxe VDI625 at \$1,395 list is a switchable 2-4-6-hour VHS machine, with remote control special effects such as stop action and slow motion, single frame advance and double-speed cue and review, plus four-program memory over 7 days up to 6 hours. The new Sony SL-5600 Betamax at \$1,350 list can be preset to record up to five hours on four stations over 14 days, and incorporates the Betacam remote control feature for 7 to 13 times average speed cue and review with a recognizable picture.

U.S. home VTR sales to dealers in November of 56,771 represent a 13.6% boost over the 1978 month, with 11-month totals of 412,803 units, an 18.2% gain which eclipses the total 402,000 delivered in all of 1978, according to the Electronic Industries Ass'n/Consumer Electronics Group.

After editing work done earlier for "Rod Stewart Live At Budokan" filmed on Japanese commercial tape, the new Euro House video post-production center in Tokyo is looking to more music and variety shows in the future. Part owned by Hebron Publishing, which also runs the Onko Haus recording facilities, the state-of-the-art facility offers both on- and off-line editing with top-feature audio and video equipment. STEPHEN TRAMMAN

Needle Vs. Laser Videodisk Battle

Continued from page 49
tangential velocity" varies from 900 to 1,800 r.p.m., with the result that one "groove" will have perhaps three frames, eliminating most special function usage.

While the economies of an hour-per-side for feature films are obvious, and this is the bulk of the MCA catalog, the production process of achieving the "sandwich" is far more complex, a factor that has limited production at the single Torrance, Calif., plant to this time.

The infusion of IBM money and technology is expected to speed construction of a second West Coast plant, to be operational next year, and expansion of existing facilities. Magnavox expects to be in national distribution by year-end, but the timetable is limited by the availability of enough software to cover key dealers in all markets.

In the RCA system, a constant rotational speed of 450 r.p.m. is used for the hour-per-side disks. Unlike the MCA disks, which are protected by a layer of plastic which makes them impervious to dust or other substances, the RCA disc is pressed with basically typical audio equipment, given a lubricant coating, then encased in a plastic holder so that the consumer will never touch the disk itself.

The diamond stylus used for the RCA playback and the disks themselves, have been tested for play of "hundreds of hours," according to Dr. Jay Brandinger, head of videodisk operations. Replacement stylus will be available at a moderate price.

and while the disks can theoretically wear out unlike the MCA variety, he notes it is likely that one program would get such play.

Stereo is an inherent quality of the Philips/MCA player and the disks, though only some dozen of the initial 500 titles have two-track recordings. The player interfaces with any hi-fi system with a built-in audio jack, certainly an advantage in music programming, which again is relatively limited in the initial catalog.

RCA chose not to offer stereo in the first player, although music programming is expected to be more visible in the first year's release of some 300 titles. The tradeoff is strictly a cost factor at this stage, since the company is determined to bring the player onto the market at less than \$199.95, promising a stereo option in the future.

With the more sophisticated Magnavox player already at \$775, up from the introduction price of \$695, and another increase anticipated this coming year, the spread between the two basic machines will be even more significant.

As for disc prices, the MCA programs, which have been at \$5.95 to \$15.95 for feature films, plus several classical specials at \$19.95, were increased to \$9.95 to \$24.95 in mid-year. With supplies limited, the price increase was less important to dealers and consumers, but in a competitive marketplace it may be different.

The RCA catalog will mostly be in the \$15 to \$20 range at introduction, according to Herb Schlosser, executive vice president in charge of software development. Some programs may be a bit higher or a bit lower, but the typical price is aimed to undercut MCA though with volume production by late next year, those prices could well drop, observers agree.

One of the keys to the battle will be the decision by various licensees to opt for either the RCA or the Philips/MCA approach. In the optical camp, Pioneer already is committed to a consumer player, although its introduction has been delayed with the new partnership Sony, Sharp and Trio-Kenwood, all in Japan, also are licensees and while Sony demonstrated an optical prototype at the October ITA seminar here, company spokesmen emphasized they see the optical system as more for the industrial market with its sophisticated features, rather than the consumer area, though no commitment of any kind has been made.

At the introduction, RCA's Roy Pollack indicated that the company anticipates outside sourcing for the player to boost the capability within the 640,000 square foot plant at Indianapolis, prior to actual market launch.

This could come from European licensees BSR and Plessey, two of the major global audio turntable suppliers, or a Japanese group that includes Clarion, General, Hitachi, Mitsubishi, NEC, Pioneer, Sharp and Toshiba, among others.

Big question mark is the Matsushita decision, since that firm's Vico-Pak is compatible in most key parameters with the RCA system, and even the JVC VHD/AHD system is far more compatible with RCA's than any other. Since Matsushita has a controlling interest in JVC, it is considered likely that a corporate decision will be made, perhaps as early as next month when top execs hold their annual policy review.

Obviously the decisions by other major U.S. consumer electronics firms are factors, with General Electric among those conferring so

early announcement to protect its interests in this new area. Zenith is also a big question mark, with most of its prior testing in the optical area, and GTE Sylvania and Philco other American companies.

Many industry execs agree that a two-tier market may well emerge, with a higher priced optical system with sophisticated features that offers interface with home computers and other electronics, and a lower cost mechanical player family that offers only a good picture and decent sound at a more competitive price with home VTRs—less than half their retail list.

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BIG DELAY IN FOREIGN PRODUCT Customs Hangups Stymie Portuguese

By FERNANDO TENENTE

LISBON—Disco has considerable impact on today's Portuguese pop scene and its potential as a recording tool is fully understood by the top executives of the local industry.

But the disco field has one serious barrier to face in seeking bigger developments. Delays in production of foreign material is due to a slow and heavy-handed bureaucracy in Customs, especially over clearing importer permits and samples.

Result of the interminable hangups is that several discjockeys working in key discos are importing their records direct from abroad, despite the much increased costs.

This puts them ahead of the game in terms of beating the Portuguese release of the same product. And it means some of the spinners stop playing advance imports as soon as

the Portuguese-pressed versions go on sale in the shops.

The retail level tangle is made worse by production difficulties which means a frequent shortage of records for which a big sales potential has been built up in the clubs.

Polysgram easily comes out top of the disco-producing majors in Portugal, with Jean Almon, promotion chief, presiding over pushes on an artist roster including Donna Summer, the Bee Gees, Boney M, Grace Jones, La Bionda, Gloria Gaynor, and Abba.

But serious competition looms via Valentim de Carvalho, licensee in Portugal for a new wave of Anglo-American rockers recently accepted in discos, such as Peter Tosh, Squeeze, Joe Jackson and Police. Other top producers in the disco field are Radio Truente, Arnaldo Trindade, Rossi. Nova, and Vadea.

Main disco halls in Portugal are Twins and Dona Urraca in Oporto, Club Dom Pedro in Pevca de Varzim and Charlie Brown and Stones in Lisbon.

A unique establishment in the Portuguese disco circuit is the 2001 in Estoril, which plays only the new wave of heavy rock, featuring product from Sex Pistols, Devo, the
(Continued on page 34)

Rapping Disks Proliferating In N.Y. Mart

Continued from page 13

Rap's by Spivoni's Lee is getting excellent responses in black clubs. The other P&P release is "Willie Rap" by Willie Wood and the Willie Wood Crew.

"Rapper & Rockin' The House" by the Funky 101 One Plus One on the Enjo label and "To The Beat Ya'll" by Lady B on Philadelphia's TEL label have attracted attention here at well.

Salsoul's rap entry "Rapo-Clapo" by Joe Batanni has appeared on Billboard's disco chart. The 12-inch single by the veteran Latin-soul performer was number 60 with a stay last week.

Mercury Records is the only major label to have a rapping record in the stores. It's amusing and seasonal, as well.

"Christmas Rapping" is by a New York club deejay named Kurtis Blow that tells the story of what happens when Santa Claus makes a late night stop at a Harlem home party. The lyric was written by Blow, J.B. Moore and Robert Ford Jr. who also coproduced the session.

This novelty rapping record has found immediate acceptance on New York radio, something that has eluded the majority of rapping deejay records, as WBLS FM has added it to its playlist. In fact WBLS program director Frankie Crocker is fond of seguing from "Christmas Rapping" to Nat King Cole's classic, "The Christmas Song."

The popularity of rap records has opened up the market to other non-singing material.

Salt's Ian Dury and the Blockheads' "Reasons To Be Cheerful" is as popular here at black clubs as at rockdisco. This British rap record has also crossed radio format differences, receiving airplay on WBLS and WKTU-FM as well as AOR stations WJVE-FM and WPIX-FM. This is the second Dury tune to cross the rock and disco divide in New York. His "But Me With Your Rhythm Stick" did it this summer.

The Flying Lizards' odd sounding version of Berry Gordi's rhythm and blues classic "Money" is another non-singing rock disco record. It is on the Virgin label.

Both "Rapper's Delight" and "Christmas Rapping" have found immediate acceptance in England and the Caribbean. The appeal of the rapping deejay disk in these markets is directly traceable to patrons' familiarity with Jamaican "toasting" records.

"Toasting" records feature a deejay rapping over a heavy reggae drum and bass rhythm track, often with an echo effect to make the deejays words reverberate. This style was developed in Jamaica in the early 1960s. Its best known practitioner is Virgin Records' 1-Roy.

Linton Kwesi Johnson's rock poetry spoken-rapped over a reggae rhythm track has garnered some critical attention in this country. The Mango artist and his "Times Of Action" album are cult items in the U.S., but his political raps have been an influence on some of New York's rapping deejays.

The latest entry into the rapping DJ market is by Bronx-based DJ Judge Cheba. Cheba is one of the best known rappers in New York which should guarantee his disk. "Looking Good (Shake Your Body)" on the Tree Line label, good initial acceptance on the club and retail level.

Polish Clubs Are Drawing Better Than Films, Circus

By RIMAN WASHCHKO

WARSAW—Disco proved the most popular form of entertainment in Poland, with attendance figures easily topping those for the cinema, theatre, or circus.

An estimate of annual disco attendance shows a total 60 million visits to the various halls from a population of only 36 million.

The first disco was opened at Sopot, the seaside resort which hosts the InterVision Festival, in 1970. It was a somewhat primitive establishment set up in the staff canteen of the Grand Hotel, but the atmosphere was infectious. At the heart of the undertaking was Francuzek Walicki, "father of Polish rock," who has created several top bands and is also a discjockey.

Today, it is hard to be precise about how many discos there are in Poland. Several thousand, certainly, for virtually every student club night one, as do many hotels and night spots.

Waltke's original idea was simply to provide a venue where the customer could enjoy an evening of light-hearted entertainment and see a floorshow. Today's discos are built on a formula of a restaurant with disco music and generally a strip show, for the latter is very popular along the circuit.

There is constant conflict between those who want "pure" discos and the restaurant managers, who are basically interested in big cash flow from food and drink orders.

United Entertainment Enterprises is a key organization in professional discos. The company controls 12 clubs, plus a mobile unit and more are planned. Entrance fees for this chain are between \$2.50-\$5 with food and drink extra.

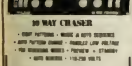
So far there is no action on the roller disco front in Poland.

United Entertainment pushes budding discjockeys through comprehensive

(Continued on page 36)



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Continued from page 30

picked all of the music right off the Billboard charts. In the following weeks, former WBL's staffer the Winds picked up the baton. But in 1978, in coordinate a playlist assembled from checks with disco club play and retail sales.

Michael Ellis, who worked with Ramos in this, is still involved in checking 50 discs and 50 retail sales weekly, but final music selection is now in the hands of Zancore, weekend waltz man Carlos de Jesus and Ramos.

Ramos is now an employee of WKTU and Burkhardt's role seems diminished. Another shift of the station is the move to shorter records. "We are now playing seven-inch records," Zancore explains. The station used to feature the long disco cuts, usually from 12-inch singles.

For the Christmas season, Zancore has taken the station into an MOR mode. He's playing Gene Autry's "Rudolph, the Red-Nosed Reindeer" and Frank Sinatra plus B.J. Thomas' "On This Christmas Night" and Paul McCartney's "Wonderful Christmas."

Cutoms Hangups

Continued from page 53

Members, the Motors, Wreckless Eric and others.

Generally, Portuguese disco equipment follows European trends and there is a build-up of usage of lasers. There are no mobile discos here and roller disco happens only in isolated contexts around the country.

DECEMBER 22, 1979 BILLBOARD

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Billboard's Disco Action

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ATLANTA

- 1 NO MORE TEARS (Enough to Embrace) - Diana Ross (12)
- 2 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 3 DON'T LET GO - Isaac Hayes - Fantasy (12)
- 4 THE SECOND TIME AROUND (in the SECRET) - Shalamar - Salsoul (12)
- 5 ROLLER SKATING WITH MY FIRE - Don Hartman - Columbia (12)
- 6 DEPUTY OF LOVE - LITTLE LOUIE - Don Hartman - Columbia (12)
- 7 FILL THE VOID - Sergio Mendes - Elektra (12)
- 8 BLAZE OF THE NIGHT - POWER UP - Funky - Fantasy (12)
- 9 NIGHT DANCER - Jean Shy - RSO (12)
- 10 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 11 I CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 12 YOU HAD TO GO - The Middle - Janice McClean - Warner (12)
- 13 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)
- 14 HOLLYWOOD BANGS LITTLE BOY - Freddie Maclean - Warner (12)
- 15 DANCER - Sugar - Don Hartman - Columbia (12)

BALT./WASHINGTON

- 1 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 2 I'M CAUGHT UP - Jean Shy - RSO (12)
- 3 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 4 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 5 DON'T LET GO - Isaac Hayes - Fantasy (12)
- 6 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 7 FILL THE VOID - Sergio Mendes - Elektra (12)
- 8 NIGHT DANCER - Jean Shy - RSO (12)
- 9 DO YOU LOVE WHAT YOU FEEL - Funky - Fantasy (12)
- 10 LOVE MACHINE - The Middle - Janice McClean - Warner (12)
- 11 PUMP UP THE VOLUME - LITTLE LOUIE - Don Hartman - Columbia (12)
- 12 HUNNET YOUR HEAD - Don Hartman - Columbia (12)
- 13 PUMP UP THE VOLUME - LITTLE LOUIE - Don Hartman - Columbia (12)
- 14 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)

BOSTON

- 1 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 2 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 3 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 4 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 5 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 6 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 7 DANCING ALL OVER THE WORLD - Jean Shy - RSO (12)
- 8 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 9 NIGHT DANCER - Jean Shy - RSO (12)
- 10 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 11 HAWKIN' WITH MY FIRE - Don Hartman - Columbia (12)
- 12 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 13 ROCK IT - Don Hartman - Columbia (12)
- 14 DANCING ALL OVER THE WORLD - Jean Shy - RSO (12)
- 15 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)

CHICAGO

- 1 DON'T LET GO - Isaac Hayes - Fantasy (12)
- 2 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 3 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 4 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 5 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 6 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 7 FILL THE VOID - Sergio Mendes - Elektra (12)
- 8 DO YOU LOVE WHAT YOU FEEL - Funky - Fantasy (12)
- 9 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 10 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 11 HAWKIN' WITH MY FIRE - Don Hartman - Columbia (12)
- 12 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 13 ROCK IT - Don Hartman - Columbia (12)
- 14 DANCING ALL OVER THE WORLD - Jean Shy - RSO (12)
- 15 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)

DALLAS/HOUSTON

- 1 NO MORE TEARS (Enough to Embrace) - Diana Ross (12)
- 2 DON'T LET GO - Isaac Hayes - Fantasy (12)
- 3 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 4 NIGHT DANCER - Jean Shy - RSO (12)
- 5 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 6 DEW OF THE NIGHT - POWER UP - Funky - Fantasy (12)
- 7 FILL THE VOID - Sergio Mendes - Elektra (12)
- 8 NIGHT DANCER - Jean Shy - RSO (12)
- 9 TRAMPET TUNE - Jean Shy - RSO (12)
- 10 NIGHT DANCER - Jean Shy - RSO (12)
- 11 HOLLYWOOD BANGS LITTLE BOY - Freddie Maclean - Warner (12)
- 12 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)
- 13 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 14 LOVE MACHINE - The Middle - Janice McClean - Warner (12)
- 15 THE MIDDLE - Janice McClean - Warner (12)

DETROIT

- 1 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 2 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 3 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 4 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 5 E-WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 6 TRAMPET TUNE - Jean Shy - RSO (12)
- 7 NIGHT DANCER - Jean Shy - RSO (12)
- 8 DO YOU LOVE WHAT YOU FEEL - Funky - Fantasy (12)
- 9 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 10 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 11 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 12 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 13 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

LOS ANGELES

- 1 DON'T LET GO - Isaac Hayes - Fantasy (12)
- 2 DON'T LET GO - Isaac Hayes - Fantasy (12)
- 3 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 4 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 5 HAWKIN' WITH MY FIRE - Don Hartman - Columbia (12)
- 6 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 7 NIGHT DANCER - Jean Shy - RSO (12)
- 8 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 9 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 10 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 11 HAWKIN' WITH MY FIRE - Don Hartman - Columbia (12)
- 12 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 13 ROCK IT - Don Hartman - Columbia (12)
- 14 DANCING ALL OVER THE WORLD - Jean Shy - RSO (12)
- 15 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)

MIAMI

- 1 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 2 NIGHT DANCER - Jean Shy - RSO (12)
- 3 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 4 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 5 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 6 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 7 FILL THE VOID - Sergio Mendes - Elektra (12)
- 8 DO YOU LOVE WHAT YOU FEEL - Funky - Fantasy (12)
- 9 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 10 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 11 HAWKIN' WITH MY FIRE - Don Hartman - Columbia (12)
- 12 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 13 ROCK IT - Don Hartman - Columbia (12)
- 14 DANCING ALL OVER THE WORLD - Jean Shy - RSO (12)
- 15 SWEETENED IN MY EYES - BOOTS - Don Hartman - Columbia (12)

NEW ORLEANS

- 1 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 2 PUMP UP THE VOLUME - LITTLE LOUIE - Don Hartman - Columbia (12)
- 3 TRAMPET TUNE - Jean Shy - RSO (12)
- 4 NIGHT DANCER - Jean Shy - RSO (12)
- 5 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 6 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 7 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 8 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 9 DANCING ALL OVER THE WORLD - Jean Shy - RSO (12)
- 10 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 11 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 12 HOLLYWOOD BANGS LITTLE BOY - Freddie Maclean - Warner (12)
- 13 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

NEW YORK

- 1 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 2 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 3 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 4 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 5 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 6 FESTIVAL - Jean Shy - RSO (12)
- 7 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 8 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 9 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 10 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 11 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 12 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
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- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

PHILADELPHIA

- 1 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 2 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 3 I'M CAUGHT UP - Jean Shy - RSO (12)
- 4 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 5 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
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- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

PHOENIX

- 1 NIGHT DANCER - Jean Shy - RSO (12)
- 2 NIGHT DANCER - Jean Shy - RSO (12)
- 3 LOVE MACHINE - The Middle - Janice McClean - Warner (12)
- 4 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 5 KEEP ON BEING - Jean Shy - RSO (12)
- 6 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 7 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 8 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
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- 13 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

PITTSBURGH

- 1 THE SECOND TIME AROUND - Shalamar - Salsoul (12)
- 2 LOVE MACHINE - The Middle - Janice McClean - Warner (12)
- 3 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 4 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 5 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
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- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

SAN FRANCISCO

- 1 VERTICAL RELIGHT MY FIRE - Don Hartman - Columbia (12)
- 2 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 3 NIGHT DANCER - Jean Shy - RSO (12)
- 4 I DON'T NEED NO MUSIC - The Middle - Janice McClean - Warner (12)
- 5 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 6 DEPUTY OF LOVE - Don Hartman - Columbia (12)
- 7 I DON'T NEED NO MUSIC - The Middle - Janice McClean - Warner (12)
- 8 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 9 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 10 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 11 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 12 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 13 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

SEATTLE/PORTLAND

- 1 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 2 CAN'T STOP DANCING IN MY FANTASY - Sylvester - Fantasy (12)
- 3 NO MORE TEARS (Enough to Embrace) - Diana Ross - Salsoul (12)
- 4 I'M CAUGHT UP - Jean Shy - RSO (12)
- 5 WEAR IT OUT - The Middle - Janice McClean - Warner (12)
- 6 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
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- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

MONTREAL

- 1 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 2 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 3 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 4 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
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- 14 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)
- 15 SNACK DANCE IN THE MIDDLE - Janice McClean - Warner (12)

Disco Mix

By BARRY L. FLETCHER

NEW YORK—With Christmastime upon us, several seasonal favorites have reappeared on the dance scene. From Sabou's Records is the "Christmas Jollies" LP by the Sabou Orchestra. Highlighting the album is the "Christmas Medley" at 12:08 consisting of uptempo versions of "Joy To The World," "Deck The Halls," "Jingle Bells," "Winter Wonderland" and "We Wish You A Merry Christmas." Sabou's 12 inch 33 1/3 r.p.m. of Chano's "Mananacan" Dónde Está El Santa Claus," produced by Tam Noulton and arranged by John Diers, should not be overlooked as seasonal music. AVI Records has from 1978 the Randolph's "Disco Santa Claus," backed with "Santa's Theme," an instrumental version of the vocal side.


Current duce product in the Chivalras vein should include "On Holy Night" by the Joe Long Sound in Saltillo's Pronto label. Executive producer Steve McCormick and producer Joe Long give the Os Mahalah 2000" last season and have now come up with a spirited 14-minute version of another seasonal classic. A harmonica introduction blends a Western flavor to this all-male entirely instrumental 12-inch disk.

This new rendition keeps a tight strutting pace from beginning to end and should prove to be a classic in its own right.

As is time for Christmas is Kurtis Blow's "Christmas Rapping" appearing first on Occult's best package (Volume 3, Program 3) this 12-inch has been picked up by Mercury. A steady beat provides the rapper with a good tempo to do his thing. A partying crowd is heard in the background and contributes to the fun of the disk.

Deems Franklin from New York's Disco Den Record Pool has discovered one of the first Puerto Rican rap records. On the ETC label is "Yare Yare" by P.J. LaBoy. A hip instrument for a utilized for the DJ's own interpretation. The rap by the artist is in Spanish and has the Latin overtones extend to the bongo and bell instrumentation as well as a strong emphasis on lyrics and melody.

One of the up-and-coming record pools in the New York metropolitan area is the Sure Record Pool of the Bronx with a membership of 45 dee-



days from New Jersey, Westchester, New
 Rochelle and Upper Manhattan areas. Their plot
 compiled by Al Pizzaro, shows the following
 odds gaining play:

"Still by the Commodores (Motown), Hot" by Mary Wilson (Motown) and "How I Cope" by Cognac (Salsoul). Other picks include "Can't Live Without You" by Delores Hall; "Capitol and Bounce Rock Roll, Skat!" by Mason and the Crew on Brunswick; their new singles include Paul Martin from Shalva; Luis Quispe from La Tomahouwa; Keith of Galaxy and Eddie Banache from Tropicana; "Hollywood" by Freddie James on Warner and "Deputy Of Love" by Don Armando on Records are still two of the favorites from

Westend Records new 12 inch by 1
End is correctly titled "Rud Ol Lile (K
Love)" This record was mixed by John L
and Boston deejay Danae Iacovitis and is r
ing actual drums response

Following the success of *Pop Musak* in the LP New York, London, Paris And Musak produced by Robin Scott (M Factor) The cut 12 inch 33 1/3 disk taken from the album *Moonlight And Musak* at 6.03 backed "Woman Make Men" at 7.16

Prism Label Moves, Pacts New Distributions

NEW YORK—Prism Records is undergoing changes these days. The disco-oriented label moved to 636 11th Ave. here, up several new acts, and lined up several new distributors. In addition, Lou Avere has sold his interest in the firm and will be working in the future with Belgian-based Aquarius Records and producer Jean-Louis Avere takes Wrecia with him. Otherwise the Prism roster remains intact.

Meanwhile, label president Fichtelberg has signed Hydru, a nadian group, and Cyclade group produced by Cerro brother Max Berlin.

| Rank | Star | Year | Title(s), Artist, Label |
|------|------|------|---|
| 2 | 4 | 14 | OPUIT OF LOVE—Don Amadio—Secord Jovial (12 inch) ZEA 1/2 |
| 3 | 10 | 2 | THE SECOND TIME AROUND IN THE Shalamar—Sols (12 inch) NBL 3479; RD 31173 |
| 3 | 3 | 12 | DON'T LET GO—Nanci Hayes—Polygram (LP) mch 1 5274 |
| 4 | 1 | 9 | NO MORE TEARS (Enough Is Enough)—Don Summer—Barbra Streisand—Capitol Capitoma (12 inch) MCA 20159 |
| 6 | 12 | 6 | HEAT IT OUT—Sturgess—Warner (12 inch) WBMS 8191 |
| 7 | 18 | 7 | VERTIGO/DELIGHT MY FIRE—Don Hartley Sxy (12 inch) MCA |
| 9 | 19 | 9 | I'M GONNA BE—Inez Lirio—Prelude (LP) NBL 809 |
| 9 | 6 | 6 | THE RADIO—Donna Summer—Capitol (LP) NBL P 7189 |
| 11 | 11 | 11 | NIGHTDANCER—Joan Sny—RSD (12 inch) NBL 111 |
| 11 | 11 | 11 | TELL TELL YOU—Sungie—Mammoth (Brazil) (12 inch) AS 11425 |
| 13 | 22 | 6 | CANT STOP DANCING IN MY FANTASY— Sylvester—Fantasy (LP/12 inch) F 7910; LD 1491 |
| 13 | 16 | 7 | I WANNA BE YOUR LOVE—SEX DANCER Prudence—Warner (LP) BSA 3366 |
| 13 | 5 | 16 | E-M-C!—All Stars—Gorgio—Capitol (LP) NBL P 7169 |
| 14 | 17 | 16 | PUMP IT UP—BEAT OF THE NIGHT—Fever Fever (12 inch) NBL (12) 9580 |
| 15 | 15 | 10 | LOVE MESSAGE—Miquette—Prelude (LP) PRL 12172 |
| 16 | 9 | 9 | LOVE RUSH—Ann Margul—Ocean (12 inch) DR 95 |
| 17 | 17 | 18 | BODY LANGUAGE—MIDLEY—Spinnaker—A&R (LP/12 inch) MCD19256-05K0 205 |
| 18 | 33 | 6 | DO YOU LOVE WHAT YOU FEEL—Rance (12 inch) MCA 20159 |
| 18 | 34 | 7 | SMACK ABO IN THE MIDDLE—Janice M. Warner—RSC (12 inch) DMC8893 |
| 18 | 16 | 16 | LADIES FIRST—Kool & The Generals (LP) MCA 105G 5513 |
| 21 | 21 | 21 | TIM—All Stars—Gorgio (LP) NBL NBL 7169 |
| 21 | 26 | 26 | ROLLER SKATIN' MATE—Peaches and Her Polygram (LP/12 inch) PDI 1 6239/P (12 inch) MCA 20159 |
| 23 | 14 | 11 | THE APPAREL DANCER—Sugar Hill (LP) (12 inch) MCA 20159 |
| 25 | 29 | 7 | DANCING ALL OVER THE WORLD—Busta Spring (12 inch) S 404 |
| 25 | 31 | 7 | YOU KNOW HOW TO LOVE ME—Phyllis Ha (12 inch) MCA 20159 |
| 25 | 30 | 6 | STRAIGHT THE HEART ALL NIGHT MA Chicago—Capitol (LP) NBL P 7189 |
| 27 | 13 | 25 | HAVE A GOOD TIME—Freddie James—Warner (LP) DMB5 885 |
| 28 | 24 | 9 | ROCK IT—Dorothy Washington—Arista (LP) SW 50066 |
| 29 | 27 | 11 | GO DANCE—Billy Morrell—Emergency (12 inch) MCA 20159 |
| 35 | 6 | 35 | FESTIVAL—All Stars—Gorgio (LP) NBL (12 inch) MCA 20159 |
| 36 | 11 | 36 | THE NEW 52/SLANT—All Stars—Gorgio (LP) NBL P 7189 |
| 37 | 19 | 7 | THINK I WERE ALONE NOW—Fa—You TOMORROW—Scott Allen—1x (12 inch) (12 inch) MCA 20159 |
| 37 | 19 | 7 | ROCK WITH YOU—DON'T STOP TILL YOU ENOUGH—Michael Jackson—Epic (LP/12 inch) EP 35745 |
| 37 | 19 | 7 | HARMONY—DOH LA—Sax—Sax—Lena— (12 inch) MCA 20159 |
| 38 | 28 | 8 | TEMPER TON IN MY EYES—Tempest—Lion (LP) 2232 |
| 36 | 25 | 14 | SADNESS IN MY EYES—BOOTS WILL BE Duncan—Salsoul—Epic (LP) NBL P 7189 |
| 37 | 28 | 13 | HOW HIGH CAN YOU GET—Dorothy Washington (12 inch) MCA 20159 |
| 38 | 28 | 13 | PARTY DOWN ON MAKING ME HOT Dreya—DWA (LP/12 inch) DMB 26 |
| 39 | 6 | 39 | DANCE YOURSELF OZLY—Liquid Gold— (12 inch) RSD 29527 |
| 51 | 7 | 51 | TAKE ALL OF ME—Barbara Love—Pavilion (12 inch) 428401 |
| 51 | 7 | 51 | KILLER AND THE HARD FIVE—Riders and (LP) 5317 |
| 42 | 46 | 9 | I CAN'T TURN THE BOOGIE LOOSE—Con (12 inch) MCA 20159 |
| 60 | 31 | 60 | MUSIC—One Way All Motion—MCA (LP) (LP) NBL P 7189 |
| 61 | 31 | 61 | ROCK IT—Dorothy Washington—Arista (LP) NBL P 7189 |
| 59 | 2 | 59 | NAVY—YOU HEARD—Patrice Rushen—E (12 inch) AS 1143 |
| 58 | 5 | 58 | LOVE GUN—Rush—Patrice Rushen—E (12 inch) AS 1143 |
| 58 | 5 | 58 | I WANA BE YOUR LOVE—SEX DANCER (LP) NBL P 7189 |
| 58 | 5 | 58 | I WANA BE YOUR LOVE—SEX DANCER (LP) NBL P 7189 |

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REACH OUT TO ROCK AUDIENCE

Arizona Club Broadens Dance Sounds

By AL SENIA

SCOTTSDALE The Ride "n Rock Discotheque in this Arizona city has begun programming on a regular basis what music director Scott Tuchman calls "dance-oriented music" into its nightly selections of disco hits.

"Like it it's got a place. We'll try it a couple of months and see how it goes," explains Tuchman, as he includes selections from the Talking Heads, Blondie, the B-52's, Hall & Oates and Ian Dury along with more traditional disco fare like the sounds of Chic, Debbie Jacobs and Deniece Williams.

Tuchman's decision to broaden the Ride 'n Rock's musical appeal makes the disco the first major one in this area to broaden the playlist and reach out to a rock audience.

The Ride 'n Rock's "new sound"

will be even more pronounced by the end of November when the club institutes an all-rock format on Tuesday nights designed to appeal to the very large rock audience in this town who have no place to go to listen to recorded music.

"The word disco has no more meaning as far as I'm concerned," asserts Tuchman. "Disco is not all there is to dance music. Dance music is rock's r&b, it's disco, it's jazz. That's what I choose to play dance music."

Tuchman's approach has generated some criticism from the disco community and from fellow members of the Southwest Record Pool. But he appears unaffected by claims that he is a renegade disco spinner. "Some people think it's terrible," he concedes. "But it's happening everywhere and anyone in this town or anywhere else that doesn't want to see it is blind."



IN SYNC—Producer/writer/singer Lamont Dozier, left, is aided by brother Reggie, engineering director at Scott's Sunstorm Recording Studios, Los Angeles, in working on his new album there. Scott's Sunstorm is formerly the ABC Recording Studios.

Pole's Peak

• Continued from page 53

hensive examinations. Each entrant has to pass a theory and practical test, and is then put into a specific discjockey category on which depends the eventual size of his fee, generally around \$3 for two hours' work.

Though Polish artists are demanding greater programming space in local discos, it's not easy to comply since there are few suitable singles available. Even the efforts of Tonpress, which specializes in 45s and records a small number of disco items by Polish acts, fail to solve the problem.

But there are problems, too, on the technical side. Though disco equipment is manufactured in Poland by the Fonica company, it is not of the highest quality and it's sold mainly abroad, notably to Russia. Some operators used to-it-yourself methods to build up the right equipment, others buy from the West or hire foreign hardware from private individuals. At the root of all this is the hang-up over spare parts, which simply are unavailable in Poland.

• Continued from page 50

in production and manufacture of 4-channel hardware and software.

Though the industry once again demonstrated an inability to resolve differences in choosing between alternate and competitive formats, the development and refinement of technology during the quad era was a positive demonstration of what "new technology" might achieve when properly directed.

In 1971, MCI and 3M introduced their first model tape position locators, employed then with 2-inch, 16-track records. These were some of the earliest practical tape/transport control systems based largely on digital technology.

Automation of console functions was also becoming a practical reality during these years. Quad-Eight and Automated Processes were two companies to introduce early work-tape automation systems. In the intervening years, from 1972 to present, have come evermore sophisticated automation of mixing functions from manufacturers such as Allison Research, Rupert Neve, MCI, Audiotronics, and most recently Solid State Logic.

In October of 1971 Evinrude Clockworks made its first appearance at an AES Convention in New York with what were then unusual and innovative products and prototypes for signal processing.

A few years later this trend was continued with that company's in-

troduction of the Harmonizer, model H-910. Signal processing and special effects devices today represent a vast market in professional recording, and everything from digital delays to voice synthesizers are readily and economically available.

Just as analog recording was pressing to higher levels of perfection in 1975-76, digital recording of audio burst upon the industry. While many companies were contemplating what the ideal digital audio recorder should or might be, Thomas Stockham of Soundstream was demonstrating a digital system that offered audio quality unsurpassed by any other recording scheme then available.

The research and development activities by tape recorder manufacturers has grown demonstrably since Stockham's early accomplishments. Now 3M, Sony, Mitsubishi, JVC, MCI-EMI, Matsushita and Ampex are among the firms who have since introduced working prototypes and/or will soon announce production models.

As is well known, price tags for this new technology are anywhere from outlandish to astronomical. But, an encouragement from this past decade lies in the fact that while prices in most other areas of the economy have steadily risen, the competition and progress of electronics technology have resulted in actually dropping the costs of audio engineering over that time.

Knack Feasts In Philly After DJ Interviews

LOS ANGELES—Here's an interesting recording studio/radio station link that seems to benefit all parties concerned.

Last October Gary Bridges, evocative personality for Philadelphia's AOR rocker WYSP-FM, interviewed the Knack's Doug Fieger when the Capital band was in town for a concert. Bridges had known Fieger when he was a member of Sky in Detroit and Bridges aired the group's songs in that market.

Because of their previous association and because the aired interview met with good listener response, the band invited Bridges to Los Angeles recently where he spent every day at WYSP-FM's NBC Radio Studios while Mike Chapman was producing the group's second album.

Bridges would then send back daily second "reports" to the radio station updating listeners as to the progress of the album.

"Listeners in Philadelphia," indicates Bridges, "got involved and altered the first few reports the audience response was tremendous."

"In fact," he adds, "I'm told that Capitol Records had a fantastic record pattern in the market the week we did these reports."

New Fanta Unit Is Semi-Mobile

NASHVILLE—A recent spate of activity in the past several weeks has taken Fanta Professional Services' 40-foot semi-mobile recording unit to projects from Knoxville to New York.

Fanta recorded the entire Ford's Theatre country music gala benefit in Washington, D.C., in October as well as a performance by the New York Philharmonic under the conductorship of Zubin Mehta. Other recent projects, notes Fanta owner and head engineer Johnny Rosen, include recording a live Merle Haggard album with producer Fugazy Owen, an on-site Michael Smotherman LP project at the East/In in Nashville and a live Larry Gatlin concert in Knoxville.

Now Rosen is working with PBS TV on recording a 46-track opera at the auspices of producer Curtis Davis.

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Sound Business Studio Track

LOS ANGELES—Recent activity at **Revolving** includes **Dave Hill** doing overdubs with producers **Don Patten** and **Ray Hahn**, who is also engineering. **Al Janner** recording **Michael J. Jackson** producing **Robbie Ford** for **Elektra/Asylum**, Jim **Hausman** engineering, and **Tom Szeibel** producing engineering **Travis**.

Acorn of **Allen Tazewell** recording includes: **George Duke** recording the **Parliament** LP for **Columbia** as well as a **Weather Report** single entitled "Bewitched" engineer **Chris Goldman** master engineering the **George Martin** produced **IFD** album on **Orion**, as well as the **Specials** LP for **Chrysalis**, and in the studio producer **George Morikane** working on the upcoming **Sparks** LP as well as soundtracks for "Texas" and "American Gigolo" with **Jack Black** and **John Van Ness** assisting. **Bob** working on a pair of projects with **Tom Bruckner** and **Steve Sandoz** producing, and **David Drake** cutting tracks for his solo **Capital** LP with **John** as the producer.

Zena Management producer **Skip Oskier** producing **Russell** and **Angela** of **Golden Sound** for **Capital** with the **Brothers Johnson**, **Tate** and **Holmes** providing background music.

Linda Ronstadt and **Wendy Watson** making vocals to **John Stewart**'s upcoming **RSO** album at **Larabee**. **Bob Stone** also engineering **Randy Brown** there for **Casablanca**, and **Susan Wright**, former **NSA/NM** staffer in **San Francisco** as studio manager.

London also sees **Bernie Jackson** producing **Switch** for **Motown**. **Michael Schuman** and **Tom Cummings** at the console. **Quincy Jones** producing the **Brothers Johnson** album for **A&M**. **Steve Seiden** and **Ralph Obere** at the console. **Tom Worman** producing **Off Broadway** for **Atlantic**. **Darryl Lindquist** at the console. **Phil Be** more producing **Karen Carpenter** for **A&M**. **Ry** more and **John Farnham** engineering and **Boza Johnson** producing the **Beach Boys** for **CBS**. **Steve Demps** and **Bob Wozard** at the console. At the **Sound Factory**, **Jackson Browne** working on a new **Elektra/Asylum** album as is label

mate **Warren Zevon**, **Greg Ladanyi** engineering both projects.

Butt Shink working on a new **Concord** LP at **Crimson Sound**, **Mark Ocala** at the board. Also there **Jimmy CMI** working on a new **RCA** International LP with **Chuck Tavel** and **Luther Dixon** behind the board. **Tom Scall** handling horn arrangements while **Gene Page** handles string arrangements.

Firefall working on its next **Atlantic** LP at **NorthStar Studios**, **Boulder, CO**. **Duane Scott** at the console, co-producing with the band. **First Choice** mixing at **East Recording Studio**, **N.Y.** **Red Cripps** at the board. The **Ghosts** doing an album project at **Larabee** Sound. **Recorders**, **San Francisco**. **Richard Van Dorn** engineering.

De Lite artists **Katelline** in at **Triad Recording Studio**, **Inc.**, **FL**. **Indredede**, **Fla.** **Michael** **Low** engineering with assistants **Steve Oliveri** and **Bob Cori**.

At **Kingdom Sound**, **Syosset, N.Y.** **John Gibb** and **Bliss Weaver** producing another **Jimmy Rul** album single for **RSO** Records. **Glen Kottler** engineering. **John Deakin** assisting. **Singer** **Dorothy** **Bosse** working on a new **Warner** Corp. LP at **Jack Clement Recording Studios**, **Nashville**. **Larry Butler** at the production helm. **Billy Sherrill** co-engineering.

Barry Beckett and **Jimmy Johnson** producing tracks on **Sue Richards** at **Muscle Shoals Sound Studio**, **Shreveport, Ala.** **Steve Melton** engineering. **Mary Beth McLemore** assisting. **Mark Radice** producing **Life** for **Roadshow** at **House Of Music**, **West Orange, N.J.** with **Jim Bonamant** and **Clifford Hudson** behind the console. Also there **Eric Thompson** producing **Richard X. Her** man with **Jeffrey Lewis**.

New England working on a second **MCA** LP at **Intermedia** recording studio, **Boston**. **Mass.** **Mike Stone** and **John Farnham** producing. **John Brown** engineering.

At **Quadravex**, **Miami**. **Barry Mardians** work

ing on a new **Polydot** LP produced and engineered by **Barry Marx**, assisted by **Paul Speck** and **David Galtich**. **Pat Rivers** mixing on LP for **Polydot** with **Donna McKay** at the board with **Speck** and **Galtich** assisting, and the studio is seeing its first gold LP for the **1st Nugent** album **Shirley D** of **Shack**.

Single-organizer **Samy Tansey** working at **Jack Clement Recording Studio**, **Nashville** for a **Monument** LP. **Fred Foster** producing. **Cherie** **Talbot** engineering. At **Woodward Sound**, **Nashville**. **Island** recording for **Atlantic**. **Ale** **Ladinsky** producing. **Dee Dee** **Hilly** of the **Dee Dee** **Barnes** producing **Conway Twitty** for **MCA**. **Willy** engineering. **Bob Chance** producing the **Don Pepe** **Boys** for **MCA**. **Lee Ladd** engineering with **David McKinley** assisting and **Willy "Crash"** **Cradock** beginning work for a new

Capital LP. **Dee Morris** producing. **Hilly** engineering along with **Steve Goodine**. **Ann** **Menzell** and her band **JDB** recently signed a two studio contract at **Signa Sound** for **Philadelphia's** **WMMR** FM, performing songs from the group's new **RCA** distributed **Windsong** album. "It's A Man's World." Attending were **WMMR** music director **Gea Hargis** and piano director **Jane Norris**, **WYFL** personality **Jeff** **Robbins**, **RCA's** Associated **Lybels** marketing director **Larry** **Felencs** and most of the **Harbort** region promo staff, including **Larry** **Van** **Du** **Washington**, **Don** **Delacy**, **Boston**, **Jack** **Hughe**, **New York City**, **Mike** **Sherrill**, **Northwest** regional, and **Bob** **Catala**, **Philadelphia**.

JIM McCULLOUGH

DISKS DOMINATE CHART Clement Studios Sizzle

By KIP KIRBY

NASHVILLE—Recent flurries of recording activity by major artists have given **Jack Clement** Studios here its strongest placement this year on the **Billboard** Hot Country Singles chart.

The studio has racked up a weekly total of up to 15 songs on the chart, including two No. 1 singles, "You Decorated My Life" by **Kenny Rogers** and "I Cheated Me Right Out Of You" by **Oliver** **Bandy**.

More shows which were re-

corded in the facility include **Willie Nelson**'s "Help Me Make It Through The Night" at a starred 15, "Should I Come Or Should I Go Crazy" by **Gene Watson** which reached number 4, **Kenny Rogers**' "Coward Of The County" now at a starred no. 2, **John Wesley Ryles**' "You Are Always On My Mind" which reached 20, and **Charlie Rich**' "You're Gonna Love Yourself In The Morning," checking in at a starred 30.

House of Music

October 10, 1979

Lawrence G. Jaffe
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If this is a sample of **DBX's** direction for new products, we would just like to say - keep up the good work.

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See Jay Upgrades

ORLANDO, Fla.—**See Jay** Recording studios recently upgraded its "B" studio to full 24-track capability. The addition, supervised by **Valley Audio** of **Nashville**, features in **MC1** 24 track recorder, 36 input **Adramides** 501 console, and the **UREI** **B11** Time-Aligned monitor system.

See Jay's studio "A" features a 32-track board, and both studios are equipped with **dbx** and **Dolby** noise reduction systems. In addition to the **UREI** system, **See Jay** also has available **MDM-4**, **JBL** 4311 and **Auralex** auxiliary systems for its clients desiring them.

The new facility, which opened Nov. 30, also includes the **Eventide** **Harmonizer** 849, **ADIR** **Scamp** **Rack**, and the new **Lexicon** **Prime** time. In addition, the studio has a large selection of microphones.

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Christmas? Records Do Not Reflect The Season

By MIKE HYLAND

NASHVILLE—The 1979 Christmas season has seen the release of only two albums by major country-favored artists, "A Christmas Together" by John Denver (and the Muppets) on RCA and "Pretty Paper" by Willie Nelson on Columbia. Both albums contain traditional and original material.

Christmas music has always played a role in country radio and in country sales. Many top country stars have recorded Christmas albums, with many newcomer artists also recording and releasing Christmas products. This year, in addition to a falling off of product from major labels, there is a decrease in the amount of Christmas product coming from independent labels as well.

Of the single releases by major labels this year, RCA has issued a Denver and the Muppets three-track single. Mercury has released a Stetler Brothers single from its 1978 Christmas album, while United Artists issued "First

Christmas" by newcomer Sandra Steele. CBS issued three promotional singles from Willie Nelson's "Pretty Paper" album for radio only.

Of the releases from independent labels, the material ranges from the traditional to the original with a majority of it being original. Titles include: "Christmas Cheer" from Heaven by Judy Street on the Breaking Records label; "Christmas In The Country" by Robb Strandlund on the Timber Top Music label; "Merry Christmas From Lisa Marie" by Lisa Simpson on Rock It Records; and "You're All I Want For Christmas" by Tony McGill on the IRS label.

Also "Silent Night" by Orion of Sun Records; "Home For Christmas" by Kenny Lagana on Sure; a two-sided single on EBS Records "Santa's Truckin' Buddies" and "Santa Only Had One Bow" by Eddie Singer; "Merry Christmas I Love You" by Susan Dodd and Steel Wheels; "Gonna Kidnap Santa

Tonight" by Mona Murry on the Empire label; and "Let's Keep The Christ In Christmas" on Paday Records by Pat Davis.

"A problem with Christmas records," explains Dave Wheeler, RCA's marketing development director, "is the limited amount of time for the retail outlets to sell the product. We guarantee our Christmas product 100%, which can become a problem for both the label and the retailer."

Catalog items that are available from RCA include Christmas albums by Elvis Presley, Chuck Atkins, Eddy Arnold, Charley Pride and Floyd Cramer. MCA Records re-issued Christmas albums by Loretta Lynn and Brenda Lee, while Mercury has made available "The Statler Brothers Christmas Card" album. Many of the Christmas albums by CBS artists are available, and Elektra has re-issued the single "Please Come Home For Christmas" by the Eagles.

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DISK & BOOK HALL TIE-IN

NASHVILLE—Top Billing, Inc., in cooperation with RCA Records and Doubleday Books, recently hosted an autograph party for artist Tom T. Hall at a local bookstore to celebrate his newest album, "O.T.'s In Town" and his just-released book, "The Storyteller's Nashville."

The party turned out to be the largest autograph event ever held at Mills Bookstore in the 100 Oaks shopping mall, with 300 copies of Hall's anecdote collection sold during the two-hour session and numerous LPs personally signed.

RCA's recent radio ads publicizing the album, while Top Billing rented a plane to fly over Nashville for three nights to advertise the singer-author's live in-store appearances.

At the autograph party, "O.T.'s In Town" was piped over the mall's p.a. system, alternating with the J.J. Gray & the Nashville Skyline bluegrass band hired for the occasion.

Top Billing also gave away guitar picks embossed with Hall's name, and Mills supplied watermelon punch in honor of Hall's previous record by the same name. T-shirts and posters were also printed up, advertising the record and the book.

Lofredo Resuming

NASHVILLE—Louis Lofredo will be resuming his independent consultant services here, following his resignation as managing director of creative affairs for the Mervyn Conn Organization. Lofredo can be reached at (615) 824-7144 or 824-1568.

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Tree Topper: Sonny Throckmorton receives unanimous congratulations for his writer of the year honors from Tree's Jack Stap, Buddy Kilen, Don Grant and Donna Hilley.

Throckmorton Snags 5 1979 Tree Intl Honors

Continued from page 19

by Billboard and other publications, top BMI publishing honors, and a fairing ASCAP firm. They also noted that the company's songs were in the No. 1 position on trade magazine charts 11 weeks out of the last 52.

Presented by Tree vice presidents Don Grant and Donna Hilley, the awards went to both the writers and producers of No. 1 and top 10 songs.

No. 1 songs were "Heartbreak Hotel" by Mae Boren Axton (honored with the unveiling of a portrait to hang in the Tree of Life) and Tommy Darden, produced by Willie Nelson and Leon Russell; "I Man Never Get To Heaven" by Buddy Kilen and Bill Anderson, produced by Conway Twitty and David Barnes; "It's A Cheating Situation" by Curly Putman and Throckmorton, produced by Ray Baker.

Also, "Lady Lay Down" by Rafe VanHoy and Don Crok, produced by Bud Logan; "Sail

Away" by VanHoy, produced by Ron Chaney; "Last Cheaters Waltz" by Throckmorton, produced by Kilen; "Should I Come Home (Or Should I Go Crazy)" by Joe Allen, produced by Russ Reeder; and "Heavy Tears" by John Hiatt, produced by Conway Twitty and David Barnes.

The following songs earned top 10 honors.

I HAVE A LOVELY TIME—Sonny Throckmorton

Don Crok, producer; Ray Baker

TEARS WHEN I DIE—Ed Brubaker, Pat Davis

Buddy Throckmorton, producer; Jerry Galt

HEARTBREAK HOTEL—Sonny Throckmorton

producer: Billy Sherrill

I MUST HAVE DONE SOMETHING BAD—Joe

Allen, producer; Rusty Owens

MY BEING BELONGS AND ENDS WITH YOU—

Steve Papp, Leon Russell, producer; Jerry Galt

YOU'VE BEEN A GOOD LADY—Sonny Throckmorton

producer: Buddy Kilen

PICK THE WILLOW FLOWERS—Joe Allen, producer

Don Crok

I WANT YOU NO BUSINESS DOWN BUSINESS

TODAY—Sonny Throckmorton, Johnny Stone, producer

Bob Montgomery

MY OWN KIND OF NAT—Red Lane, Merle Haggard

producers: Rusty Owens, Jimmy Barnes

FROM IN, FAKIN' OUT—Sonny Throckmorton

Don Crok, producer; Rust Chaney

Country History Calendar Ready

NASHVILLE—The Country Music Foundation Press, the publishing division of the nonprofit Country Music Foundation, has just released its 1980 "History of Country Music" calendar.

The 24-page calendar includes 12 pages of rare historical photographs and is printed on glossy stock with a two-color cover. It lists the birth and death dates for numerous country music performers, a chronology of

historical events, facts about country songs and additional information of interest to both fans and scholars. Included in the folio are such artists as Hank Williams, Eddy Arnold, Elvis Presley, Kitty Wells, Tex Ritter and Roy Acuff.

The calendars are available for \$2 each (plus 75 cents for postage and handling) from the Country Music Foundation, P.O. Box 4, Music Square E., Nashville 37203.

British CMA Tottering Over Awards Dispute

LONDON: It may have been almost sailing onstage when British singer-songwriter David Sandison presented the annual awards at the Hilton Hotel in London late last month, but the subsequent controversy over the voting procedure for the awards has split the association.

Speakeading the confrontation in the newly introduced voting system, which allows record company members to carry additional votes, are two former CMA chairmen, David Sandison and Tony Byworth. Sandison, in a bitter attack on the new system, describes it as "unstable."

Sandison has announced his resignation from the association, as has vice chairman Byworth and MCA Records' Martin Satterthwaite. RCA's Shaun Greenfield has lapsed his membership, and has stated he won't be resigning.

Byworth's resignation is summed up as being because of the "smallness, inefficiency and apathy of the association."

Both Byworth and Sandison consider that many of the awards commissions, particularly in the international sections, were not representative of the industry's commercial development.

The problem with the (British) CMA today," says Byworth, "is that, as a trade organization, it hardly reflects the trade that's being done in Britain."

"With all due respect to the artists nominated for awards—and particularly Bearsville, who most certainly deserves an award for his achievements during the past 12 months—the international award category completely overlooked all the artists who mean big business in the British Isles. Where were Don Williams, Dolly Parton, Crystal Gayle, Willie Jo Spears and the others?"

"The association now seems to be in the hands of the grass roots scene—the local promoters and agents—and the awards should be resumed to reflect that side of the business."

David Sandison feels that the only effective operation of the association is presenting the annual awards winner. "This year, however, the association was unable to reflect those artists who have moved the course of country music, on in Britain," he says. "Quite simply, it is now proven to be ineffectual and an anachronism."

The 1979 award winners included Bearsville as international artist of the year, and his album, "Daddy Was A Railroad Man," was named top LP. Single of the year was voted

"If I Said You Had A Beautiful Body" by the Bellamy Brothers, and the Warrington-based group, Poacher, was named British artist of the year.

Season's Greetings to all who made our 54th Grand Ole Opry Birthday Party the greatest ever.

And who contributed ideas that will make next year's even greater still!



Like the Grand Ole Opry itself, our annual Opry Birthday Celebration and DJ Convention just seems to get better and better. This year, once again, we reached new highs in almost every category... had more fun and got more done, too. So, to all of you who came... thanks, and our sincere best wishes for a happy holiday season!

Never has an Opry Birthday Party been more fun, more productive, or more constructive.

With disk jockeys from 32 states and five foreign countries, our DJ contingent showed a whopping 30 per cent increase over 1978. And attendance from other areas of the music industry was up, too... musicians,

songwriters, recording and publishing execs... promoters, agents, and managers... music shop and club owners, etc., etc.

We had ourselves a time!

We had entertainment by Roy Acuff, Ronnie Milsap, Barbara Mandrell, Larry Gatlin, Jim Ed Brown with Helen Cornelius, Dottie West, Don Williams, Bill Monroe, Porter Wagoner, Ernest Tubb, Grandpa Jones, and countless other Opry performers. The Opry's Hank Show was selected to the Country Music Hall of Fame. Dottie West won a share of the CMA Vocal Duo of the Year, with Kenny Rodgers. Barbara Mandrell was Female Vocalist of the Year.

Virtually all who attended agreed they were entertained royally. Record label parties were super, with star-studded shows featuring Janie Fricke, Chet Atkins, Kenny Rodgers, Crystal Gayle, Johnny Cash, Danny Davis and the Nashville Brass, Charlie Daniels, Lynn Anderson, The Oaks, Conway Twitty, Charlie Rich and many more. The Opryland Hotel made a terrific headquarters for our activities. What's more... because we asked for your feedback and got it... next year's birthday party will be bigger and better.

Just one more thing. You contributed generously to the Opry Trust Fund which, since 1965, has provided over \$650,000 in financial assistance to country musicians and their families in times of need and emergency. Recipients do not have to be members of the Opry, and this fund exemplifies how we in the entire Country Music Industry help each other when problems arise.

Thanks for coming to our party, and for supporting the Opry and the Opry Trust Fund. With your help, we made it to 54... and we just love growing older!

Thanks. And Happy Holidays!

Grandpa Jones Memorabilia Act

NASHVILLE: Grandpa Jones, featured member of "Hee Haw" and a 1979 inductee into the Country Music Hall of Fame, has donated a large collection of personal memorabilia to the Country Music Foundation's Library and Media Center. The photographs, records, scrapbooks and songbooks chronicle Jones' 50 years as a country music mainstay, with many of the items relating to his stage shows with his wife, Ramona.

Commenting on the gift, Danny Hatcher, the Foundation's deputy director of library operations, says, "This covers a period when our library was in its existence. We have always been weak in material relating to country music in the 1930s and 1940s, and this donation fills a large gap in our collection on these important performers."

Among the items donated by Jones were photos of various "Hee Haw" cast members, recordings from Jones' early days with the King label, newspaper and magazine clippings, and many printed programs of radio shows and concerts, pamphlets, posters and other documents.

At his induction into the Hall of Fame last February, Jones presented the Foundation with the 1945 Vega banjo that he has played throughout most of his professional career.

WSM Grand Ole Opry.

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Country

Nashville Scene

By KIP KIRBY

No sooner did *Amey Rogers* watch all the clouds of doubt he accumulated during the rough and tumble riding scenes for his recent "All-American Country" television special than he was back at it again. This time Rogers is on location in Tucson, shooting his upcoming CBS special, "The Gambler." The show (due in aired may during prime network ratings sweeps) stars Rogers and young actor Warren Scribner who portrays a son-in-law in the script which is loosely based on Don McLean's song of the same name. The Gambler's 21-day shooting schedule winds up Dec. 21. This time Rogers just enough time to get back home for Christmas.



GRAND MARSHAL—Singer Charlie Daniels leads the annual Christmas parade recently in Nashville.

Emmylou Harris and husband Brian Ahern were in Nashville briefly doing some recording. They managed to squeeze in dinner with the singer's parents, Gary and Susanah Clark (who painted the cover art for Emmylou's "Quarter Moon in a Ten Cent Town" LP and wrote "It's In Your Soul" for her) which Harris has not recorded. Also joining them was fellow Warner Bros. artist Galt Grimes—Harris is a big fan of Grimes' and would like to meet her.

Male Mississippians Chubby Prude and Jim Westberry were inducted into the new Hall of Fame at the state's first Mississippi Song Festival. Also on hand for the occasion was another native son, singer B.G. McClinton, who was made an honorary citizen for the day by Mississippi's Gov. Cliff Falter. Later that evening, McClinton and Prude were invited to stop overnight at the Governor's Mansion in Jackson.

Dottie West found an enthusiastic mob of fans awaiting her arrival at the Las Vegas airport recently for her month-long stint at the Frontier Hotel there. She had also never met Cher before, but both performers share the same costume designer—Bob Mackie—so Dottie took a break between shows to pay a quick dressing room visit backstage to Cher where she was headlining at Caesar's Palace. Reports are that the two did hit it off immediately.

Did you know that Jerry Reed is cutting an album of Jim Croce songs for RCA? That Edie Kahlert is getting ready to go into the studio to produce Bob Mallory for their third straight album collaborations together? That singer Ben Allen, Jr. and his wife Judy are expecting their first baby in mid-May? Not only that, but Ben's songwriting brother Curt and his wife Terrell are also expecting their first family addition the same month.

The Dart Band (formerly the Nititty Gitty Dart Band) played a lively concert at Nashville's Dan Wilkens Coliseum last night. Bob McClinton's taking to the road for live concerts with Willie Nelson and Ronnie Robertson in the southwest U.S. late in December. McClinton and friends will wrap the New Year in Houston to wind up the show there.

Flying Fish artist Gene Scrimshaw will be featured on the "Thirty Six Hour" radio program this month with a 15-minute interview to be interrupted with his live performance recorded earlier when he performed for David Loggins at the East-Isle live "Thirty Six" is a concert series especially designed for college radio stations and is carried on more than 60 campus radio outlets across the country.

When Billy Ray Shawer and Gary Clark per-

(Continued on page 64)

Billboard

Country

Singles

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★ SEE FIGURES—Singles registered greater prior week's position, upward progress this week.

| This Week | Last Week | WEEKS ON CHART | TITLE—Artist | This Week | Last Week | WEEKS ON CHART | TITLE—Artist |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| ★ | 1 | 9 | HAPPY BIRTHDAY DARBIE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 3 | 4 | YOUR OLD GOLD SHOULDER—Crystal Gayle (P. Leitch, United Artists) 129 (United Artists, ASCAP) |
| ★ | 2 | 6 | COWARD OF THE COUNTRY—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 4 | 5 | WHAT! I TELL VIRGINIA—Johnny Rodriguez (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 3 | 8 | MISSING YOU—Dorothy Ferebee (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 5 | 3 | THE SHUFFLE SONG—Brenda Smith (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 4 | 10 | MY WORLD BEGINS AND ENDS WITH YOU YOU HAD TO HAVE TO BE SO GOOD—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 6 | 2 | 4897 YOU'RE SOMETHING—John Conner (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 5 | 11 | I'VE GOT A PICTURE OF YOU ON MY MIND—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 7 | 6 | FADIN' REMEDADE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 6 | 8 | POUR ME ANOTHER TEQUILA—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 8 | 5 | GO FOR THE NIGHT—Freddy Fender (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 7 | 7 | HELP ME MAKE IT THROUGH THE NIGHT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 9 | 2 | YEARS—Brenda Smith (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 8 | 10 | TELL ME WHAT IT'S LIKE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 10 | 1 | I CHASED ME RIGHT OUT OF YOU—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 9 | 12 | OH, HOW I MISS YOU TONIGHT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 11 | 2 | MY LOVE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 10 | 11 | NOTHING AS ORIGINAL AS YOU—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 12 | 5 | MISTY MORNING RAIN—Pat Price (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 11 | 14 | HOLDING THE BAG—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 13 | 6 | PREACHER BIRD—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 12 | 13 | YOU PICK UP (And Put Down)—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 14 | 6 | YOU ARE ALWAYS ON MY MIND—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 13 | 7 | YOU KNOW JUST WHO YOU'D JUST THE SADNESS OF IT ALL—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 15 | 4 | WELL BOWED—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 14 | 22 | YOU ARE AN ANGEL HEAVEN CHANT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 16 | 6 | WE LOVE EACH OTHER—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 15 | 7 | SHARING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 17 | 5 | OUT OF YOUR MIND—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 16 | 10 | I LOVE THE WAY I LOVE IT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 18 | 7 | WHEN I'M GONE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 17 | 21 | LAY BACK IN THE ARMS OF SOMEONE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 19 | 12 | CRAZY LIKE LIPS—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 18 | 23 | YOUR LYING BLUE EYES—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 20 | 13 | BROKEN HEARTED ME—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 19 | 27 | LEAVING LOUISIANA IN BROOD DUTY—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 21 | 14 | A RUSTY OLD HALL—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 20 | 30 | I'VE BEEN COMING BACK FOR MORE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 22 | 16 | UNTIL TONIGHT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 21 | 24 | 6 BLUE HEARTACHE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 23 | 10 | ENDS—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 22 | 29 | I DON'T WANT TO LOSE YOU—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 24 | 7 | FORGET ME NOT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 23 | 26 | HAPPY DAYS AND STORMY NIGHTS—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 25 | 3 | YOU'RE THE PART OF ME—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 24 | 26 | I WISH I WAS CRAZY AGAIN—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 26 | 3 | I LOVE THAT WOMAN (Like The Devil Loves Me)—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 25 | 26 | A LITTLE GETTING USED TO—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 27 | 2 | YOU'RE AMAZING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 26 | 26 | LET ME OVER AGAIN—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 28 | 2 | CHAIN GANG OF LOVE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 27 | 32 | TALK A LITTLE SINGING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 29 | 2 | LET'S RIDE THE TRAIN—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 28 | 32 | ONE LOVE ME—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 30 | 2 | THAT'S NOT A BEDROOM THING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 29 | 35 | BACK TO BACK—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 31 | 2 | YOU'RE ONLY LOVELY—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 30 | 40 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 32 | 2 | JUST WHAT THE DOCTOR ORDERED—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 31 | 41 | SUGAR FOOT—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 33 | 2 | I CAN'T GET ENOUGH OF YOU—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 32 | 41 | SMOOTH SAILIN'—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 34 | 2 | YOU MAKE IT SO EASY—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 33 | 41 | THIS IS NOT MY SHIP—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 35 | 2 | IT STARTED WITH A SMILE—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 34 | 41 | IF I EVER HAD TO SAY GOODBYE TO YOU—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 36 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 35 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 37 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 36 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 38 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 37 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 39 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
| ★ | 38 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 40 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
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| ★ | 44 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 46 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
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| ★ | 51 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 53 | 2 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) |
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| ★ | 84 | 41 | YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Loretta Lynn (P. Leitch, United Artists) RCA 9115 (Darter, Columbia) | ★ | 86 | 2 | YOU'RE |

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Buzz
RECORDS

GREAT DECADE

Chappell Celebrates 10 Years In Nashville With Top Honors

Continued from page 19

Pat Riffe, the division is concentrating not only on country but also MOR and pop cuts as well. Staff songwriters consist of Randy Goodrum (author of "You Needed

Me," "Shadows In The Moonlight" and "Broken Hearted Me"), Charlie Black, Rory Bourke, Jerry Gillespie, Shipp Barrett, Gene Dobbin, Barbara Wynick, Rebecca Brown and Tim Daniels (former Juno award

winner as Canada's top male vocalist of the year).

Chart songs in the vein of "Great Balls Of Fire," "Heartbreaker," "You're A Part Of Me," "Save The Last Dance For Me" and "Walkin' The Floor Over You" have kept Chappell's banner flying throughout 1979 on the charts.

Newly-signed writer Wynick scored with "Slippin' Up Slippin' Around" on Cindy Lane, while another of her tunes, "Regrets," has been cut this year by Andy Williams, Tony Orlando and James Brown. Bourke and Black enjoyed a streak of popularity for their "Love Is A Cold Wind" when the song was cut by Bobby Bare, Roy Orbison, Charlie Rich and Andy Williams. The same team also penned "Lucky Me" for Anne Murray's next album. "No Relief In Sight," written by Bourke, Gene Dobbin and Johnny Wilson, turned up on Ronnie Milap's gold "Images" LP as well as on "You're My Jamaica" by Charley Pride and John Conlee's "Forever" album.

Conway Twitty and Loretta Lynn recorded two Chappell Interiors tunes, "Even A Fool Would Let Go" and "True Love," for their recent "Diamond Dust" MCA collaboration, and Twitty also cut a cover version of the company's "Smoke From A Distant Fire," a former Top 40 hit for the Sanford-Townsend Band. "Even A Fool Would Let Go" was recorded by singer Debby Boone during her recent Nashville sessions with producer Larry Butler, and Andy Williams put his Chappell/Interiors songs in the can when he cut here for an upcoming album in February.

Other compositions active for the publishing company's Nashville division this year were "Second Hand Emotion," "That Over Thirty Look," "I Just Can't Stay Married To You," "I Know A Heartache When I See One" and "It's Too Late To Love Me Now," recorded by Dolly Parton, Dottie West, Charly McClain and Cher (her first foray into the realm of country). Chappell writer Randy Goodrum has become heavily involved in recent months with production. He and Brent Maher are responsible for the production and six of the songs on Dottie West's splashy new LP, "Special Delivery," including her current single, "You Pick Me Up (And Put Me Down)."

On the same album is another Chappell/Interiors tune, "All He Did Was Tell Me Lies (To Try To Woo Me)," written by Kim Carnes. Goodrum also penned "Doors" and "The Very First Time" for Michael Johnson's "Dialogue" album on EMI/Amica.

The company's RSO catalog enjoyed flurries of activity on the country charts throughout 1979. Hank Williams Jr. cut "To Love Somebody," as did Johnny Rodriguez, Suzie Allanson scored with "Words," Connie Smith had "I Just Want To Be Your Everything," and Eric Clapton's "Wonderful Tonight" got a cover version by Johnny Duncan.

As Chappell/Interiors launches its second decade of Nashville operation, the company plans to concentrate increasing emphasis on developing its pop and MOR potential through its local songwriters while continuing to maintain a secure reputation in the country field.

With Hurt and Ruffe guiding the reins, and professional manager Celia Hill and office manager Charlene Thompson backing up their efforts, Chappell is looking ahead to its next 10 years in Nashville.

Hot Country LPs

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* Star Performer—LPs registering proportionally greater progress this week.

| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|---|---|
| ★ | 1 | 13 | KERRY—Kenny Rogers, United Artists UMSA 979 |
| ★ | 6 | WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AML 3493 | |
| 3 | 2 | 4 | GREATEST HITS—Waylon Jennings, RCA AML 3318 |
| 4 | 8 | 7 | IT'S ALWAYS LOVE YOU—Anne Murray, Capitol 30012712 |
| 5 | 54 | 54 | THE GAMBLER—Kenny Rogers, United Artists UMSA 978 |
| 6 | 12 | 6 | MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 30263 |
| ★ | 7 | 11 | STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 30270 |
| 8 | 8 | 6 | CLASSIC CRYSTAL—Crystal Gayle, United Artists UMSA 980 |
| 9 | 6 | 6 | WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb ECL 222 |
| ★ | 10 | 5 | WILLIE NELSON SINGS ARISTOPHOUS—Willie Nelson, Columbia JC 30156 |
| 11 | 6 | 2 | PORTWINE—Don Williams, MCA 3102 |
| 12 | 6 | 2 | THE BEST OF EDDIE RABBITT, Elektra/Curb ECL 225 |
| 13 | 13 | 31 | WILLIAM WELLS REFLECTIONS—Charlie Daniels Band, RCA 100751 |
| 14 | 11 | 11 | JUST GOOD OL' BOYS—Moe Randy & Joe Stampley, Columbia JC 30202 |
| 15 | 10 | 10 | TEN YEARS OF GOLD—Kenny Rogers, United Artists UMSA 978-4 |
| 16 | 16 | 4 | PRETTY PAPER—Willie Nelson, Columbia JC 30189 |
| ★ | 21 | 20 | 3/4 LONELY—T.G. Sheppard, Mercury/SBM 1037 |
| 18 | 15 | 4 | A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AML 3401 |
| 19 | 17 | 25 | FAMILY TRADITION—Hank Williams Jr., Elektra/Curb ECL 214 |
| ★ | 32 | 36 | CLASSICS—Kenny Rogers & Dottie West, United Artists UMSA 980 |
| 21 | 23 | 33 | BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSC 3318 |
| 22 | 24 | 85 | STARDUST—Willie Nelson, Columbia JC 30205 |
| 23 | 18 | 27 | IMAGES—Rommie Wilson, RCA AML 12346 |
| 24 | 20 | 15 | VOLCANO—Jimmy Buffett, MCA 5102 |
| 25 | 27 | 27 | ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia JC 30206A |
| ★ | 31 | 5 | DIAMOND DUST—Conway Twitty & Loretta Lynn, MCA 1000 |
| 27 | 18 | 18 | YOU'RE MY JAMAICA—Charley Pride, RCA AML 3441 |
| 28 | 22 | 10 | SHOULD I COME HOME—Gene Watson, Capitol 30 1947 |
| ★ | 35 | 20 | THE LEGEND AND THE LEGACY, VOL. 1—Ernest Tubbs, Capitol EC 30061 |
| 30 | 31 | 37 | THE OAK RIDGE BOYS HAVE ARRIVED, MCA RT 1178 |
| 31 | 31 | 55 | WILLIE AND FAMILY LIVE—Willie Nelson, Columbia JC 275447 |
| 32 | 33 | 33 | THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096 |
| 33 | 36 | 2 | TEAR ME APART—Tanya Tucker, MCA 5106 |
| 34 | 26 | 14 | JUST FOR THE RECORD—Barbara Mandrell, MCA 3105 |
| 35 | 35 | 15 | STAY WITH ME—GOLDEN YEARS—Dawn & Sugar, RCA AML 32080 |
| 36 | 34 | 30 | LOVELINE—Loddy Nantz, Elektra SE 181 |
| 37 | 43 | 19 | RANDY BARLOW, Republic 8024 |
| 38 | 41 | 20 | THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 1004 |
| ★ | 50 | 12 | FOREVER—John Conlee, MCA 3174 |
| 40 | 45 | 3 | THE BEST OF THE STAYLER BROTHERS, Mercury/SBM 1037 |
| 41 | 42 | 44 | NEW KIND OF FEELING—Anne Murray, Capitol DM 11849 |
| 42 | 44 | 4 | MY VERY SPECIAL GUESTS—George Jones, Epic EC 15544 |
| 43 | 49 | 5 | SIMPLE LITTLE WORDS—Cathy Lane, United Artists UMSA 979-1 |
| 44 | NEW ENTRY | NEW ENTRY | SPECIAL DELIVERY—Dottie West, United Artists UMSA 980 |
| 45 | 46 | 24 | THE TWO AND ONLY—Bollie Brothers, Warner/Curb BSC 3347 |
| 46 | 48 | 13 | A RUSTY OLD WALD—Wayt Akin, Mercury 104000 |
| ★ | 49 | NEW ENTRY | HEART OF THE MATTER—The Kandelis, Decca DM 1746 |
| 48 | 25 | 17 | SHOT THROUGH THE HEART—Jennifer Warnes, Arista AR 4217 |
| 49 | 40 | 10 | DON'T LET ME CROSS OVER—Jim Reeves, RCA AML 3454 |
| 50 | 47 | 3 | ME AND PEPPER—Mel Tillis, Elektra EC 226 |

Texans Shaping Up TV Pilot Show

NASHVILLE—MDJ Productions of Dallas is developing a television pilot tentatively titled "Saturday Night In Dallas." The show, which will be filmed on location, stars veteran actor Slim Pickens and Sherry Woolley, and will also feature Terry McMillan.

The show was developed by Roger Galloway. Galloway has two country music specials which will air during 1980, "Trucking In Nashville" and "The Great Ladies Of Country."

Merry Christmas

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Newsbreaks

• **EL PASO**—While performing here recently, Waylon Jennings invited KHEY-AM program director Ray Potter backstage after the show, at which time the RCA artist presented Potter with a platinum record thanking him for his support of "Waylon's Greatest Hits."

• **NASHVILLE**—Tom T. Hall has been turning up on television lately, having guested on the Johnny Cash Christmas Special on CBS and the PBS-TV "Bluegrass Spectacular" special. Upcoming for Hall is an appearance in "Skunkin' A Country Christmas Carol" for NBC The

show is loosely based on Dickens' "A Christmas Carol."

• **LOS ANGELES**—Eddie Rabbit will wait cases of Jameson's Irish Whiskey to NBC-TV executives hoping to sway them toward airing his first TV special on St. Patrick's Day, since Rabbit is a first generation Irish-American. If that doesn't work, Rabbit plans to cater their programming meetings with corned beef and cabbage. "And if that doesn't work," says Rabbit, "I know a gang of leprechauns back in my hometown of Brooklyn who could punch out their knee-caps." Rab-

bitt's special features appearances by Emmylou Harris, Stockard Channing, Jerry Lee Lewis and Henry Youngman.

• **LONDON**—Bexar Willie, a Texan hobo character who has built a big following among U.K. country enthusiasts over the past few years, scored a double triumph in the 10th annual Country Music Assn. (Great Britain) Awards. Willie was named international artist of the year, and his album "Daddy Was A Railroad Man" was voted top album of the year.

SELECT 18 KEY CITIES

Kool Country Fest Expanding In 1980

By KIP KIRBY

NASHVILLE—Buoyed by the initial impact and success of its first two Kool Country On Tour festivals, the Brown & Williamson Tobacco Co. is preparing its third annual Kool Country series, coupled with major expansions for this year's series.

At a special industry press conference in Nashville hosted by Brown

& Williamson, the company unveiled its new tandem partnership with the Tulsa-based Jim Haley Co. for exclusive booking and coordination of the 1980 Kool Country On Tour Program.

Also it was announced that for the first time this year, the tour is scheduled to encompass a total of 18 cities nationwide, concluding with double country music festival extravaganzas in Tulsa.

The 1980 Kool Country On Tour will feature headlining combinations of Johnny Rodriguez, Mel Tillis, Tammy Wynette, the Oak Ridge Boys, Michael Murphy, Margo Smith and Freddy Fender. The tour kicks off March 14 in Valley Forge, Pa., and ends May 11 in Kansas City.

Then, following this, the Kool Country Fest will make its debut in Tulsa May 16-17, presenting approximately 16 of country music's top acts for two separate performances at the downtown Tulsa Assembly Center.

This two-day event, formerly billed under the title of Tulsa International Music Festival, has been redesigned as part of the brand new Tulsa International Mayfest week-long celebration which the Haley Co. is cosponsoring.

Already slated to appear at the Kool Country Fest are Joe Stampley, Rex Allen Jr., Roy Clark, Joe Miller, Jana Jae, George Lindsey, Minnie Pearl, Hank Thompson, Gatemouth Brown and the full cast of the Kool Country On Tour Show.

Representatives from Brown & Williamson and the Haley Co. flew into Nashville Dec. 6 to spotlight their new joint association for this project, taking the stage against a special glitter-encrusted replica of a touring bus emblazoned with the Kool Country logo. This backdrop is being used for set design on all 1980 Kool tour dates in this series.

Comments Kool Country On Tour producer George Wein: "We started with concerts in three cities in 1978. Now, in 1980, more than 80,000 fans on our itinerary will enjoy them."

Nashville Scene

Continued from page 60

formed at a new club in Nashville called L. Ann's recently, even they didn't expect Dickey Betts and Bonnie Bramlett to show up and guest set for an impromptu hour of music but that's what happened, and—needless to say—the surprised crowd went wild.

Expert sales on Willie Nelson to skyrocket even more as "The Electric Horseman" sound track from the film is released this month. As expert sales of western wear—cowboy boots, buckles, stirrups—leaping as the season catches onto country gear is a big way. (CBS Records, in conjunction with Columbia and Universal Pictures, hosted a private preview screening in Nashville for "The Electric Horseman." Approximately 200 industry men attended.) A real cowboy singer Chris LeDoux, in back in town recording his first album of western tunes for Lucky Man Music.

Now that her infant daughter is old enough to spare her famous mom from time to time, Emmylou Harris is active musically again. Following a week at the Palomares Club in A. Harris flies to Amsterdam to tape a TV show there titled "ShowBizKwz." She's also wrapped up her appearance on the upcoming Eddie Rabbit tape.

THE BIGGEST WINNER AT THE COUNTRY MUSIC AWARDS WAS SCOTCH RECORDING TAPE.

There were a lot of big winners at this year's Country Music Awards. Kenny Rogers, Dottie West, Charlie Daniels, Barbara Mandrell, The Statler Brothers and more. But the biggest winner of all was Scotch Recording Tape. Nine out of eleven awards originated on Scotch. So to those winners and all the others who strive for excellence, we offer our thanks and our congratulations.



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Paralel Imports: Accuse Labels Of Not Meeting Standards Sister Cos. Hurt Each Other's \$

Continued from page 5

And Leo Wernli, head of Inter-Transit, an import and rackjobbing company in Basel, Switzerland, says, "Record companies are quick to blame importers when they fail to achieve sufficient sales to satisfy their licensors. They have even resorted to sending circulars to dealers warning that certain imports are supplying bootleg product—even though they know the product is quite legitimate."

But a lot of the time, they have only one remedies to blame for not getting new releases onto the market fast enough."

Wilfried Jung, EMI's director for Central Europe, agrees that the record industry has to take its share of the blame for the parallel import problem, currently assuming a leading role in Europe. "Within one multinational company, it is not an absolute necessity to act internationally and to have an internal pricing structure for imported product, but when it comes to third party repertoire, there is not much we can do," he says.

GEMA, especially West Germany, has been a victim of parallel imports for years, but the problem has become acutely exacerbated by the movement of overstocks in the U.S., resulting from calamitously misguided optimism about the sales potential of an immense range of product.

There are two salient categories of direct imports, but current product on one hand, and cutouts and overstocks on the other.

Says Jung, "While nobody likes to see millions of dollars dumped on the European market, this traffic is much less disturbing than the trade in current product. It has been estimated in Germany that direct imports account for 20% of the market. But I would say, where some current music is concerned, the figure is more like 50%."

"EMI in Holland tells me that the market for the latest Steve Wonder release, 'Journey Through the Secret Life of Plants,' is dead because importers have claimed 90% of the sales. In Germany, we cannot possibly reduce our wholesale price below DM 12 (\$6.90) because of the royalty commitment we have. But importers can obtain the album for DM 7.50 (\$4.50)."

Certainly the traffic in current repertoire is the most disturbing aspect of the parallel import problem as far as record companies are concerned, but they can hardly be jolted about the avalanche of substandard product which is polluting the European marketplace.

Even if the cutouts don't compete with the domestic output of European record companies—and many of them do because they are semi-detached in the U.S. but still current in Europe—they tend to devalue the phonograph record and clutter sales outlets.

The dimensions of the cutout traffic are not easy to assess with any accuracy. What is certain, however, is that imports of overstocks are currently pouring into Europe on a huge scale.

On Oct. 11, the International Herald Tribune, published in Paris, carried the following small advertisement.

"Phonograph records available. Major U.S. company has over five million brand new phonograph records for sale or better. All 12-inch

long playing records with four color jackets. Major artists and labels. All less than two years old. Tapes and cassettes available as well. Will sell or trade for other products. Priced for quick sale. Write Bob N. ..."

More recently, Rudi Baer, who runs the Inter Discount chain of 50 phonograph and electrical goods shops from headquarters in Bern, Switzerland, acquired three million U.S. albums and one million cassettes—an amount equal to one-fifth of Switzerland's annual unit turnover in sound carriers—at the derisory landed price of 35 cents per album.

'Export depts. of certain labels are actively seeking foreign outlets for their product'

Baer told Billboard, "I had a photographic and electrical goods shop in Miami which went into liquidation, and I exchanged the stock for records and cassettes. I have been marketing the albums in Switzerland in batches of 50, 100 or 1,000 francs per batch (or \$1.25 per LP). I plan to sell 200,000 or 300,000 in Switzerland. The rest will be re-exported."

Needless to say, German record companies are keeping a sharp eye open for the appearance of this product in German record stores. Says Wilfried Jung, "We have alerted GEMA, the German performing and mechanical right society, and as soon as any of this product shows up, GEMA will be claiming a mechanical right of DM 1.25 per record."

One reason why so much product comes into Europe through Switzerland is that, hitherto, the Swiss mechanical right society has adopted a laissez-faire attitude as far as imported records are concerned. However, when Mechanizenz learned of the size of Baer's commitment, they immediately requested payment of a mechanical royalty of \$4 Swiss francs per piece—a total of 2,522 million Swiss francs (\$158 million). Baer is contesting the matter, pointing out that mechanicals have already been paid in the U.S. by the manufacturing record companies.

The Baer commitment came from the Richard Kaserer Co. Inc., a professional record company in Philadelphia. Kaserer is now shipping upwards of 20 million pieces a year, supplying 40 to 50 importers. He says he deals with all the American majors. It is an expanding business, and there is a good demand for this product," he says.

Most of the product in the Baer commitment is RCA repertoire, but also includes Atlantic, Motown, Polygram, Capitol, MCA, K-tel and Ronom. Artists include Wilson Pickett, Curtis Mayfield, the Guess Who, Joe Simon, Buddy Miles, Lionel Hampton and a number of country acts.

Most importers talked to claimed that record companies could easily exert similar control over the distribution of their product. At 50, even Wilfried Jung admitted that it was often a case of record companies turning a blind eye to the massive traffic in imports from low-cost countries.

Mikulus of Pop Import goes even further, and claims that the export

departments of certain record companies actively seek foreign outlets for their product even when these outlets are in competition with their own licenses and affiliates.

"I have copies of invoices dated Sept. 16, 1976, from Phonodisc, Vienna, to the Visuala Export Import (S28) company, an electrical wholesaler in business) in respect of Abba and Status Quo albums. And Polygram in Montreal is offering importers Bee Gees albums for \$4.50 (Canadian dollars) as well as exporting albums by German artists, including James Last," he claims.

Mikulus argues that the actions being brought against importers amount to a restriction of trade. "In a free market, importers should be free to compete with record companies. Record companies are not, after all, the products of the repertoire—merely the distributors, like ourselves."

"If I can get a Pink Floyd album from the States for \$6.50 and the best price I can get in Switzerland is \$8.80, why should I not be free to buy at the cheaper price?"

Mikulus, whose business turns over 1.5 million records and DM 50 million (\$28 million) annually, estimates most of his product currently from Israel, the U.S. Canada and certain EEC countries. He pays the required duty on imported records, and also pays the GEMA mechanical royalty differential.

To record company claims that by selling product cheaply, importers erode artists' royalties, Mikulus argues that the competition can afford importers result in higher overall sales and the artists therefore benefit.

In the course of this reporter's interviews with Mikulus, he alleged that at least one record company in Britain was actively promoting exports of its own product to importers in Germany, thus deliberately competing with its own local market. (This story was found to be correct.)

As a result of information provided by Mikulus, this reporter talked to Leo Wernli, head of Inter-Transit, an import/export business in Basel, Switzerland. Wernli, who says cheerfully that he is regarded by record companies as the black sheep of Switzerland, confirmed the accu-

Blind Eye Turned To Exports?

ray of Mikulus's charge and named the company.

"This is the way it works," he said. "If I, the record company, assume that there is an importer in Germany who is anxious to obtain 1,000 copies of a certain album."

"The record company then contacts the albums to a shipper and is invoiced by the shipper. I then contact the shipper and instruct him where to dispatch the consignment. The shipper then invoices me and I invoice the importers. Most of the record manufacturers know perfectly well what is going on, but as long as they don't have to invoice the importer directly, they are quite happy to compete with their own licenses."

Wernli claims he has a letter from Mechanizenz advising him that he's not required to pay mechanical royalties on imported product if mechanicals have already been paid in the country of origin.

Wernli roundly condemns certain record companies for their guilty of double titling to import, and asserts that certain firms have been guilty of practices which are, to say the least, highly unethical.

"I am the owner of an American multinational in France was doing a very good export trade to West Germany, but it received a complaint from the group's German affiliate. The French company asked by the head office to stop shipping product into West Germany."

"The next thing that happened was that I got a call from its French company asking me to support all their claims. In German affiliate and to ship them to a certain retail shop in Paris."

"This I did, and some days later a letter came from the French company went into the shop, bought a few of the albums and then sent them to the U.S. head office to show that the German affiliate was also exporting product into the territories of its sister companies."

(Continued on page 72)

Pickwick Exec: Challenge GEMA 'Differential' Rate

LONDON—The practice of GEMA, the German performing and mechanical right society, of demanding a "differential" mechanical on imported records has led its members can recoup the balance between the mechanical right paid in the country of origin and the statutory 8% of retail price applied for in the BIEM agreement is being challenged by Monty Lewis, head of Pickwick Records U.K.

Claiming that GEMA's practice is a violation of Articles 85 and 86 of the Treaty of Rome, Pickwick has referred the matter to the European Economic Community Commission.

In a statement issued this week, Lewis said the complaint was made to the EEC Commission earlier this year, "when it was discovered that GEMA was attempting to impose a second copyright royalty from Pickwick's German customers, even though GEMA had already paid the U.K. royalty on the records concerned."

The statement continues, "So far, the Commission has stated that, once a royalty in respect of copyright has been paid in one country of origin, the EEC, that exhausts the copyright for the whole of the EEC and no state or court may put obstacles in the way of the free importation of such records in other EEC countries."

"The Commission is also studying the question of whether or not GEMA has infringed Articles 85 and 86 of the Treaty of Rome at the level of a further royalty, or indeed by the charge in Germany of an 8% royalty and a minimum of 80 pence as such. The position is such that the Commission is awaiting GEMA's reply in certain factual questions."

GEMA claims to have the authority of the EEC Commission to collect the royalty differential, but the matter has not so far been heard in the European court.

Whatever the outcome of the case, it will have no effect on GEMA's collecting the differential on product imported from countries outside the EEC.

Scientific Pirac Proof Asked In Singapore Suit

B. PETER ONG

SINGAPORE—What kind of proof is necessary to determine whether a cassette is a pirate copy?

This was the poser set before the Chief Justice in the High Court here Nov. 28 during an appeal hearing involving EMI (Singapore), Chang Huo Co. and Lite Records, and the owner of a retail music outlet, Lok Shoon Sing.

The Conna Music Centre, was fined \$900 U.S. by a magistrate last June on six summons charges under the Copyright (Gramophone Records & Broadcasting) Act.

The case involved the hearing for sale five cassettes each of recordings by local star Tracy Huang, Hong Kong artists Teresa Carpio, Frances Yip and Emilia Contessa, and Paul Abdul's "Hot Shot." Near \$100 Copyright of these recordings is held by EMI, Chiang Hui and Lite.

EMI's lawyer argued in appeal that the prosecution had failed to establish that the songs contained on the records also appeared on the cassettes.

But he said, the prosecution had failed to show that each and every song was exactly reproduced on the tapes. He said the prosecution must prove that the cassettes reproduced the songs, and to do this, they must have some sort of scientific and evidential proof.

He said there was no evidence, scientific or evidential, to establish the similarity of the songs on the tapes and the allegedly pirated cassettes.

The prosecution argued that its witnesses had testified that the cassettes were identical to the original recordings.

However, the chief justice, Mr. Wee Chong Jin, said it was not enough to just listen to the cassettes and the records, and then judge that the tapes were an "exact replica." He reserved his judgment at the end of the hearing.

The case illustrates the unusual situation of being employed in countries where the music market is relatively undeveloped by Western industry (and legal) standards.

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Argentina Triumphs At Caracas Contest

CARACAS—Winner of the eighth Festival OTI (Organization of Ibero-American Television) here Dec. 8 was Daniel Riolobos, representing Argentina, with the song "Cuéntame conmigo" (Count on me), written by Chico Navarro and Raul Parentella, with arrangement by Oscar Cardozo.

Riolobos records for RCA Argentina, and his triumphant entry is expected to become a hit in Ibero-America, i.e. Latin American markets and Spain and Portugal. The 1978 winning entry, by Denise de Kalafé from Brazil, reportedly sold more than 100,000 copies. De Kalafé records for Ariola.

Festival OTI is carried by all Ibero-American TV stations, including the Spanish Network in the U.S.

The contest was broadcast live, with a total audience estimated at 300 million people. Presiding over the occasion was Venezuelan president, Luis Herrera Campins.

Participants must compete in their own countries first, and the song and performer who was locally good goes on to the finals. And though it's a song contest, the singer's performance counts for much with the judging panel, whose members are named by local radio stations. They can vote for any country but their own.

The jury of each nation has 15 points to be shared among its contest participants, with a five-point maximum per performer/song. Voting is done by long-distance telephone, and in case of technical problems, there's an alternate jury on the scene.

Riolobos had a 10-point lead over the runner-up, Delia from Venezuela, who performed "Cuando Era Niño" (When I was a child), written by Jose "Pillo" Solimete. His third place was Jose Cad from Portugal, with "Ma Cabana Junto Al Praia" (Our cabin on the beach), self-penned.

Fourth and fifth places went to Rosa Maria Lobo from Spain, and Ednita Nazario from Puerto Rico. The U.S. representative, Mario Alberto Rinaldi, was eighth, tying with Don Romario from Dutch Antilles and Mitiglio from Brazil.



Billboard photo by Bob King

IN GRATITUDE—Dave Edmunds' Rockpile performs a special "Thank you" concert for Sydney media folk, at the close of the British group's successful Australian tour. The occasion was a barbecue reception at the beachside Bondi Pavilion where Edmunds, Nick Lowe and the band offered an hour of rock 'n' roll at the base of a natural amphitheatre.

English Disk Yields Major Australian \$

By GLENN BAKER

SYDNEY—Australian actor/singer Jon English has generated more than \$1 million (\$900,000) in retail business here with two-disk package, "English Hits," on Polygram.

Polygram claims this has been achieved with sales of more than 100,000 units at \$9.99 each, representing one of the largest dollar-volume totals for an Australian-recorded album. It's also the largest-selling local two-disk set, says Polygram.

English is a unique figure in Australian entertainment. Though he

continues to proclaim himself as "a singer who acts, not an actor who sings," his considerable mainstream popularity is directly attributable to his acclaimed screen performances.

Originally coming to prominence in the Sydney stage cast of "Superstar" in the early '70s, English chose brightly in the role of Jonathan Garrett in the television series, "Against The Wind," described as an Australian version of roots. This series has been sold throughout the world, and will soon premiere in the U.S.

A close friend of Helen Reddy and her husband/manager, Jeff Wald, English is shortly to appear in "Snow Blind," a film featuring Wald's act, Chicago. To coincide with the release, Polygram will mount a major Australian promotion campaign for the singer.

English's five albums, which contributed to the content of "English History," are primarily comprised of tough, hard-edged rock, for the singer has refused to be swayed by the broad nature of his audience.

BRITAIN, THEN THE WORLD?

WEA Thrusts Into Tape 'Books' Market

• Continued from page 49

we're putting heavy money into our merchandising campaign.

"The level of access for this kind of product is tremendous, considering the percentage of households with cassette players. It's an obvious expanding market. And many people in the industry have been waiting for a major to get into the cassette-only field this way."

"People read a hardcover book once, maybe twice. But having the author himself reading the story adds a whole new dimension and people will surely build up a library of sounds. It's like the friendly disk jockey on radio: he's switched on to have another voice there in the kitchen area."

"Purchasers can switch off any time they like, and go back to the story later. Book publishers are interested in anything that stimulates sales. This won't break people's habits of reading but, for instance, car drivers will find they are able to 'read' books that otherwise they'd not get around to."

Of the first batch, WEA has world rights to all but the Blyden product, and the two "Famous Five" stories on that package are already selling

Rocking Into The '80s Via CBC Campaign

By DANIELE CAROLI

MILAN—CBS is bannerin' an unusually heavy campaign, "From Rock To Rock," in Italy, boosting the music as a major dance and teenage trend again, and aimed at implanting strong CBS-quality rock links in the consumer consciousness.

First phase of what's expected to be a long-term promotion has involved the national radio and television network, RAI, as well as local broadcast outlets, and trade and consumer periodicals. Plan is to establish wider acceptance for acts like Toto, Boston and Kansas, already popular here, and to break previous unknowns, like Cheap Trick and Mötley Crüe.

Poster, stickers and in-store merchandising are components, plus a special compilation double album and a 16-page color booklet.

First weeks of the campaign concentrated on catalog product by the established names noted above, and Aerosmith, Meat Loaf, Blue Öyster Cult, Ted Nugent and others. A further stage will involve latest release by these acts and more.

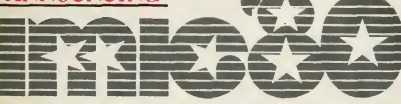
While live shows and promotional visits by CBS rock acts are promoted for 1980, free trips to see some of the artists in concert are being offered now to listeners and disk jockeys supporting the "From Rock To Rock" campaign.

For 1980, CBS Dischi product manager says: "This whole idea originated at the CBS Convention in Los Angeles in 1978. Some of the acts involved appeared live there, or at least had new records on show."

"The range of talent fascinated us in Italy, but despite our interest, we had to wait until the right time for this kind of music to be acceptable within the Italian market. Then, last

(Continued on page 70)

ANNOUNCING



The International Music Industry Conference will be held for the first time in the Continental United States

APRIL 23-26, 1980
THE HYATT REGENCY
WASHINGTON, D.C.

Registration Information

| Rate | Multiple Registration & Corporate Rate* | |
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| | Regular | Early Bird |
| Regular | \$550.00 | \$450.00 |
| Early Bird | \$450.00 | \$380.00 |
| Spouse | \$225.00 | |

*Eligibility: Second and subsequent registrations from same company

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ASSEMBLY HIGHLIGHTS

NJ Machine Labeler (Pony Pacer Model 160 - 18 Automatic King Winders Model 760 - 6 Manual King Winders Model 650 - 49 8-track Winders and Toasters - 24 8-track Electro Splicers - Scandia Cryovac System 8 Track Sleever Wrapper - Heins-Ilseman D28 Bremen Type K2M3 Box Packaging - Scandia Cryovac Model 607 Cassette Packaging - Scandia 8-track Shrink-wrapper with heat tunnel - U.S. Packaging - Schjedahl and Weldtron Heat Tunnel A70 - Large Cryovac and Heat Tunnel "L" Sealer. Apex Printer Single Color - 2 Eastern Marking Cassette Printers - 500' APC Conveyor 300' Gravity Rollers - Baler and Lots More.

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International Confab Agrees Home Taping Tax Governments Should Legislate To Compensate \$ Loss

Decca Defers To Chrysalis

LONDON Decca Records here has withdrawn its controversial single, "Little GTO," following threats of legal action by Chrysalis Records (Billboard, Dec. 8, 1979).

Label information gives the performance of the single as by the Yard Blonds, but in fact, the lineup includes members of Blondie, notably Debbie Harry.

Legal proceedings have been started in the U.S. by Chrysalis against Hollywood-based Deep Sleep Productions. Chrysalis explained that it had been agreed that members of Blondie could play and sing on a recording by deejay Rodney Bingenheimer, with Debbie Harry later singing through the track on the under-

standing that her voice would be wiped once Bingenheimer had studied her performance.

Subsequent promotion material in the U.K. included a sketch of a bloodie girl looking similar to Harry. Now a Decca statement explains: "We're taking the single in all good faith as part of a licensing deal we have the Bomp Records in the U.S. The 45 seemed to be successful in the States and we decided to express warrents from Bomp that the company had full consent from Chrysalis for its release."

"It seems Bomp has been persuaded otherwise, and we have no option but to withdraw the record."

UNKNOWN AT HOME

British Group May Strike Soviet Gold

Continued from page 7

sia, mostly with lesser-known artists. The Gold package also included Australian trumpet Greg Boukman and a two-pistol vocal team known as The Rascals in the U.S. The track took in 75 cents in seven weeks.

The resultant album, recorded in Moscow's Revolya Theatre, has also been added to a single and an EP release in Russia.

Laudan says that Gold was recommended to him as a potential "draw" within the Russian marketplace. "I found them a professional band, intelligent and no trouble-makers."

In Russia, the group played mostly old Beatles' numbers, some of their own compositions and one of their biggest successes was an updated version of "Lucy in the Sky with Diamonds."

Laudan says he is currently "punching up the Iron Curtain" for pop acts. His previous tours have featured Peter Dinklage, folk singer/producer personality Isla St. Clair, and groups Marmalade, Love Affair and Tremeloes, plus artists like Wilma Reading and Robert Young, who have made records as solo singers but with comparatively little sales success in the U.K.

Logo: No Sale

LONDON—Publishing firm Marshall Cavendish has denied rumors that its record operation, Logo is being sold.

An unspecified deal with RCA, which distributes the label's pressing and distribution, apparently fell through at the last minute recently. The company has been cutting back on staff, and new releases are planned into more modest London offices than its current HQ.

Logo Records' sales this year have been disappointing, although it is currently represented in the U.K. by 100 single by the Troggs, "I Only Want To Be With You."

Legal Conference

NEW YORK—Attorneys from the U.S., Britain, Brazil, Canada, Italy, Germany, France, Japan, Switzerland and the Netherlands will make presentations at the international lawyers' meeting at MIDEM, Jan. 18 Venue's Cannes' Salle Miramar

He was compromiser on the Boney M tour but says the Lys/Gold/Bonham trek, which followed hard on the heels of the triumphant Elton John visit to Russia, was probably his most successful.

His own links with Russia go back many years. Born in Poland, he was a handlinger there in pre-War World II days and was a prison camp officer after the German invasion of his homeland. Later he went to Russian-occupied Poland, toured Russia and wrote "The Blue Shawl," which was a major hit with the Russian public.

He started taking entertainment packages to Russia in 1970 and among his "reciprocal" deals have been a visit to the U.K. of the Russian composer, the late Aram Khachaturian.

His Russian tours continue into 1980 with singer Tony Monopoly, another record act without chart success, going over for a month, and a return trip for Peter Gordon. Visiting during Olympics year are regarded as a high honor.

He said the fact that there are problems with a Russian tour, not the least agents that there are rarely enough tickets to meet demand. Rubles paid for live shows are not transferable outside Russia, but the money can be spent there on food, drink or souvenirs. Royalties on recordings are now paid, as are copyright fees to composers, through new licensing agreements.

But the artist enjoys a high standard of living while in Russia, being housed in luxury apartments, and given the use of big cars.

Generally, Laudan is more than happy with tour conditions. Halls seat 3,500 to 4,000, with major sports centers taking 10,000 fans. A tour for an accepted act might run seven weeks in luxury, possibly 10 different cities, and possibly attracting 500,000 customers. Matinees are staged on weekends.

He finds Russian fans generally prefer U.K. pop to that of the U.S., with the Beatles, Tom Jones, Wings and Bee Gees favorites, along with a generally big following for the best of today's disco crop.

A difficulty is establishing pre-sale figures, but it is believed Melody Disc pressed up in excess of four million copies of the Gold album

NEW YORK—Government should consider laws to compensate copyright owners for revenues lost through home taping, such compensation to come in the form of blank tape or tape recorders.

This view has numerous proponents throughout the international record industry, but it's also supported by the Rome Convention's intergovernmental committee, which met recently in Paris under the joint sponsorship of UNESCO, the World Intellectual Property Organization and the International Law Organization.

The draft report of the conference session on the legalities of videotapes and videodisks endorsed its submission's view that member nations should consider compensating copyright holders for the growing practice of home dubbing.

The committee continued its discussion of a year ago (Billboard, Sept. 23, 1978) of the Austrian draft legislation still pending, which calls for a 10% blank tape levy.

It also heard Erich Schulte, German law professor and president of that country's mechanical and performing right society, GEMA, underscore the problems of compensatory levies in a paper entitled "Right of remuneration in respect of reproduction for personal use."

Schulte traced the history of Article 53 of the German Copyright Act from prior to its enactment in September, 1965, to the present, and observed that, "taken as a whole, the remuneration is no longer appropriate in present circumstances."

The professor claimed the problem resulted from the discussions of the legal committee of the Bundestag during which an average price of DM 300 (now equal to \$100) was assigned to blank tape recorders, with a 5% levy yielding DM 15 (now \$8.70) per machine.

Fourteen years ago, the committee noted that the DM 15 fee per machine was "far less than the DM 12 unit fee for use at present claimed by authors and already recognized as justified by a court in one specific case."

Today, this remuneration is no longer adequate, according to Schulte, since, "because of the reduced prices of cassettes and radio

recorders, the author now receives virtually only DM 4.50 (\$2.61) per machine."

To make matters worse, the lawyer noted that "The sales of recorders is static, whereas blank cassettes are flooding onto the market in increasing numbers. Turnover in this sector is estimated at 100 million."

Schulte's authority is backed not only by his leadership of GEMA, representing composers, authors and publishers, but by his stewardship of the Central Body For Private Recording Rights (ZPU), the three-member body, which collects and distributes the hardware levy.

Other members of ZPU are GVL (society for the Collection of Related Rights), which represents performers and record companies; and WORT, which represents print authors.

GEMA gets a commission for administering the group, which has the sole right to collect the levy from recorder manufacturers and importers.

Since Jan. 1, 1977, GEMA and GVL each get 42% of the net funds with the remaining 16% going to WORT.

Schulte had suggestions for getting more money to his clients. "It would perhaps be desirable to con-

Union Drive Over Pub Rates

By NICK ROBERTSHAW

LONDON — The Musicians' Union here plans action to win a better deal for acts appearing in the many hundreds of British pubs that feature live music one or more nights a week.

Such action will likely take the same form as the MU's recent campaign on club rates, where strategy was to focus on a handful of prime London venues—the Marquee, the Music Machine, and Upstairs At Ronnie's—in the hope of establishing successful precedents for improved pay.

The situation is complicated by the pressure of bands seeking work, an inversion of the usual laws of supply and demand. In a newsletter on the pub issue, the Union says, "The more pubs there are, the more workers, want to work. The desire to place sometimes overpowers other

considerations such as regular work. This desire is often ruthlessly exploited in the pub world. The Union must try to persuade players not to cooperate in their own ruin."

For this reason, no blanket rate is envisaged, though the basic principle established during the club campaign is that no musician should work for less than £20, the current official minimum daily rate.

Where possible, approaches will be made direct to breweries operating entertainment policies in the pubs. Instances are known of breweries making sizeable live music allowances which are promptly pocketed by landlords.

The MU is also hoping to exploit the position of pubs that do not adhere strictly to music licensing codes. Some, for instance, charge admission on music nights even in drinking countries.

Over the Christmas period, two or three London pubs will be singled out and approached for meetings. If no response, the MU then an official dispute may be declared.

Since virtually all name bands and more than 50% of unknown acts are MU members, its action packs a powerful punch. However, Mike Evans and Maurice Jennings, organizers of the considerable difficulties that accompany any attempt to bring order out of chaos on the pub and club gig scene.

Ever since the birth of boogie brought agreement with the Marquee club in 1968, the MU has found groups having decided to make from their minimum fee for the use of house PA and lights, and on for playing its return.

CBS Italy Rocks Into The '80s

Continued from page 68
summer, we developed a large-scale marketing plan involving several promotional channels.

First, we set up a analyzing logs, designed by Cesare Monti, and the slogan "From Rock To Rock," which enabled us to use various styles and eras of rock music in the campaign. But at first we concentrated on the younger artists, giving emphasis to new acts like Cheap Trick and Molly Hatchet, alongside the Nuggets and Meat Loaf."

Luciano Guicciotto, head of the CBS Dischi branch office, says market research in retail outlets in Milan and Rome helped convince the company the high demand for rock.

CBS put together a file of some of its acts, including Meat Loaf, Kiss, The Cheap Trick, Johnny and Ted Nugent, and this was unveiled to the press in Milan and Rome, then distributed to local television stations.

More films, of individual acts, are being circulated, and the RAI-TV program "Disco Ring" has worked energetically with the cam-

paign. As interest grew, even the huge-circulation television magazine "Sorrisi E Canzoni" started running major features on the likes of Cheap Trick, Frampton, Supertramp, and SLO.

Guicciotto notes another spin-off gain. "The attitude towards Italy of foreign artists is changing. They realize something new is happening here."

"Supertramp, during its recent European tour, was ready to change the schedule to include Italian dates, though a series of coincidences prevented this going through." CBS distributes A&M here, to which Supertramp is signed.

Ettore Ulivelli, CBS marketing services manager, looks forward eagerly to phase two, with its emphasis on new product. Part of it is a re-release of Janis Joplin's "In Concert," "Greatest Hits," and "Original Soundtrack," linked with the late rock act's Jan. 19 release of "Live Through It." Ulivelli: "Also to stress that women also create rock we'll run heavy promotion on product by such as Ellen Foley and Heart."

Billboard

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BRITAIN

(Courtesy of Music Week)
As of 12-17-79
SINGLES

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|-------------------------------------|
| 1 | 2 | ANOTHER BRICK IN THE WALL, Part 1 (First) | Queen |
| 2 | 1 | WALKING ON THE MOON | Paul Young |
| 3 | 14 | RAVE'S DELIGHT | Sugarland Gang |
| 4 | 1 | I DON'T WANT TO BE WITH YOU | Turkly, Lige |
| 5 | 10 | NO MORE TEARS | Barbra Streisand & Barbra Streisand |
| 6 | 3 | QUE SERA MI VIDA | Barbra Streisand |
| 7 | 22 | OFF THE WALL | Michael Jackson |
| 8 | 4 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN | Barbra Streisand |

10 ONE STEP BEYOND

20 THE CONFUSION LAST TRAIN TO LONDON

30 CRACK LITTLE THING CALLED LOVE

40 NIGHTS IN WHITE SATIN

50 COMPLEX, Gary Numan, Buggles

60 STILL SMILES, Boomtown Rats

70 LIVING ON AN ISLAND, Status Quo

80 NICOLEY, Ricki Marshall

90 ESCAPE, Robert Holmes

100 THE LONG RUN, The Long Run

110 IT'S A DISCO NIGHT (ROCK DON'T STOP), Ian Dury

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| This Week | Last Week | Title | Artist |
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| 1 | 2 | OUT OF THIS WORLD | Blondie |
| 2 | 1 | THE FIRST OF ITS KIND | EMI |
| 3 | 1 | STING OF THE SUBURBANS | Blondie |
| 4 | 1 | SPECIALS, Specials | 2 Tones |
| 5 | 1 | SOMETHING TO REMEMBER | John |
| 6 | 1 | COCKS OF GOLD | Anderson |
| 7 | 1 | ON THE RADIO | Greatest Hits |
| 8 | 1 | WET | Barbra Streisand |
| 9 | 1 | NO MORE TEARS | Barbra Streisand |
| 10 | 1 | QUE SERA MI VIDA | Barbra Streisand |
| 11 | 1 | PARALLEL LINES | Barbra Streisand |
| 12 | 1 | TOGETHER | Varnum |
| 13 | 1 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN | Barbra Streisand |

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55 THE LONG RUN, The Long Run

| This Week | Last Week | Title | Artist |
|-----------|-----------|--|------------------|
| 1 | 2 | OUT OF THIS WORLD | Blondie |
| 2 | 1 | THE FIRST OF ITS KIND | EMI |
| 3 | 1 | STING OF THE SUBURBANS | Blondie |
| 4 | 1 | SPECIALS, Specials | 2 Tones |
| 5 | 1 | SOMETHING TO REMEMBER | John |
| 6 | 1 | COCKS OF GOLD | Anderson |
| 7 | 1 | ON THE RADIO | Greatest Hits |
| 8 | 1 | WET | Barbra Streisand |
| 9 | 1 | NO MORE TEARS | Barbra Streisand |
| 10 | 1 | QUE SERA MI VIDA | Barbra Streisand |
| 11 | 1 | PARALLEL LINES | Barbra Streisand |
| 12 | 1 | TOGETHER | Varnum |
| 13 | 1 | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN | Barbra Streisand |

14 ONE STEP BEYOND

15 THE CONFUSION LAST TRAIN TO LONDON

16 CRACK LITTLE THING CALLED LOVE

17 NIGHTS IN WHITE SATIN

18 COMPLEX, Gary Numan, Buggles

19 STILL SMILES, Boomtown Rats

20 LIVING ON AN ISLAND, Status Quo

21 NICOLEY, Ricki Marshall

22 ESCAPE, Robert Holmes

23 THE LONG RUN, The Long Run

24 IT'S A DISCO NIGHT (ROCK DON'T STOP), Ian Dury

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Quebec Talent Back On Disk, Tour Scene

TORONTO After a relatively long lull in Quebec's music scene, the province's big name stars are starting to record again and, more importantly, tour.

One of the top of several major superstar acts in the francophone province did much to unswell the growing musical identity this market was shaping across the continent. Harmonium, signed to CBS Disques, alone had sold well over a half million albums with only three releases. By all accounts, this is a substantial figure in Quebec or Canada.

Recently Polygram signed Harmonium lyricist Michel Normand to the label, resulting in the recently issued "Vivez LP." The artist plans a Quebec/Ontario tour in the February and March period of the new year.

Michel Rivard is another major Quebec music figure. The artist, who formerly helmed Capitol's Beau Dommage Rivard recently released his second solo LP with the same label and is mixing his live concert activity with European and Quebec dates.

Polygram has also issued new releases by popular singers Diane Tell

and Diane Dufresne, the latter signed to Barclay and a major artist in both Europe and French Canada. Dufresne's LP, "Strip Tease" in the first she has recorded in Montreal in Quebec since the following summer. She will have the Paris Olympia releases reinforcing her continental appeal in Europe.

CBS Disques, meantime, has just started "Midnight Music" by disco star Martin Stevens. The album is produced with Michel Dufresne and features all-English songs, meaning that it is targeted at North American audiences.

London Records is backing pianist Andre Gagnon's latest "Movements" package with an aggressive promotional push that sits him with media in several major centres across the country. Gagnon is a former piano soloist who has sold considerable number of records in this country over the years.

Aimed specifically at the Christmas buyers in the province though is an MCA "Griffin Kebek" set featuring recordings of the province's Quebecois artists, all from the '60s. "Griffin Kebek" is a triple album set with a low \$14.98 list.

Motown Keys Quality Growth

TORONTO The acquisition of the Motown line in Canada for Quality Records (Billboard, Nov. 3, 1979) is a significant factor in the overall growth of the country's largest independent record company.

This is the view of George Struth, president of Quality Records, an umbrella company, that includes manufacturing, distribution and ad sales. Quality, in turn, is held by Selkirk Holdings with interests in radio, television, film and jungle production.

Since 1976, Quality practically ruled the roost in Canada as a distributor.

Circle Sights Strong Sales

TORONTO Canadian retailers are grimacing as Christmas traffic continues to come in drabs and drabs and key releases by top acts fail to pull mass audiences into the stores.

One chain that snubs this overall picture of gloom and doom, however, is the Circle Of Sound arm of Top Records, a rock operation.

Circle President Bob Taylor says his 83-outlet chain is in a strong position this year and that a "substantial" ad budget using loss leaders is bringing big business in all markets his outlets operate in.

"The industry is continuing to labour under the misconception that they can equal last year's banner business without the BSO packages. Well, the industry is going to have to adjust," Taylor says. "To do last year's business, one is going to have to sell twice the volume because built-in BSO soundtracks were double albums."

Taylor's chain plan includes giveaway prices on his ad specials. A recent copy price Sunday Star featured his A&A album. Taylor says his \$4.99 buys and \$2.99 specials on new releases by Pablo Cruise, Sly & Supertramp.

Taylor's chain currently operates in five Maritime provinces and Ontario, but in the new year, Circle Of Sound is going national the price slashing retail buccannier reports.

and Diane Dufresne, the latter signed to Barclay and a major artist in both Europe and French Canada. Dufresne's LP, "Strip Tease" in the first she has recorded in Montreal in Quebec since the following summer. She will have the Paris Olympia releases reinforcing her continental appeal in Europe.

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tributor of many major labels, including Motown. In the leaner years, the operation has continued its commitment to developing its own roster, but until last year had not been successful.

"I would have to say that our ad successes is a part of the new future of Quality. We have Gino Socco and the advertising department and ad sales. Quality, in turn, is held by Selkirk Holdings with interests in radio, television, film and jungle production.

Since 1976, Quality practically ruled the roost in Canada as a distributor. Quality plans to expand its manufacturing plant at head office in Scarborough in 1980. Struth says at present the company's sales represent 18% of the industry's tape and vinyl needs.

Asked about prospects of negotiations for the Arista license in Canada, which expires with Capitol-FML at the end of this month, the president laughs and sidesteps by saying, "We're interested in any deal so long as it's a good one."

In the new year, the Quality plant production seat is to be taken over by John Small, a former creative director for Yorkville Advertising. Small has broadcast experience, and served as promotion director for Capitol at one time.

Small vacates his slot for Struth, to become product manager for Motown.

Chairman Named

OTTAWA Political science professor John Mesel has been named the new chairman of the Canadian Radio Television and Telecommunications Commission (CRTC) by Prime Minister James Callaghan.

The appointment replaces Pierre Côté, who resigned to pursue private business interests. The CRTC is Canada's version of the FCC.

Côté, 62, areas of disinterest and dispute on the communication agency agenda today include pay-tv, provincial cable systems and their role in national affairs. Bell telephone hikes and, from radio, the possibility of deregulations for the broadcast industry.

Imports Stir Europe Controversy

Continued from page 6n

Confronting upon the recent U.K. court cases in which record companies have sought to protect their copyright against imports, Wernli says, "It is not without significance that these cases have arisen at a time when the export-import situation in the U.K. has been completely turned around."

"At one time, 75% of my imports used to come from the U.K., but now with the big increase in prices and the strengthening of the pound, the U.K. finds itself on the receiving end of imported product. It's dead as far as exports are concerned."

Concord Troupe Taped In Japan

LOS ANGELES President / founder Carl Jefferson has returned to his Concord, Calif. base here after three weeks of touring and recording his Concord Jazz All-Stars in Japan.

Jefferson supervised a possible multi-pocket live recording of the sextet's concert in Kosei Nenkan Hall, Tokyo, and a PCM recording at EMI-Toshiba studios. Both were engineered by Yuchi Watanabe. Clarence Clemons featured on the PCM session.

Jefferson's entourage included Scott Hamilton, Dave McKenry, Warren Vache, Cal Collins, Jake Hanna and Phil Flanagan. The concert itinerary was composed of two concerts in Tokyo and two in Osaka, Hamamatsu, Matsuyama, Yokohama and Daisai. Tickets ranged from \$10 to \$12 American. Bookings for the halls were set by Kambara Music there.

While in Japan, the All-Stars did a television commercial for Toshiba Electric.

Jefferson presided at two dealer demonstration sessions in Tokyo and Osaka, where he presented a videotaped history of Concord Jazz, after which he and retailers discussed jazz album marketing, concentrating on building catalog sales. Approximately 50 store owners attended each meeting.

RIAA Certifies Introductory Gold Singles

Michael Jackson's "Don't Stop Til You Get Enough" on Epic, Disk is his first gold single.

Gold LPs

Cameo's "Secret Omen" on Chocolate City, Disk is its first gold LP.

Platinum LPs

Little River Band's "First Under The Wire" on Capitol, Disk is its second platinum LP.

Town Hall Moves

NIW YORK Town Hall Music One-Stop has moved to new headquarters at 788 E. 43rd St. in Brooklyn. New phone number is (212) 859-4050.

Wernli now gets 40% of his records from Italy, 15% from the U.S. and a small proportion from Canada. He says he can buy current LPs from Italy for as little as \$3.50 Swiss francs (\$3.40 U.S.). He can also buy Abba albums (\$3.92) in Vogue in Paris for 16 French francs (\$3.92) and ship them into Germany."

Assistance in preparing this story provided by Wolfgang Spahr in Hamburg.

Wernli, who SWS he is turning over 10 million Swiss francs (\$6.25 million), plans not to be a lion in the side of the European record industry for much longer. He is now moving, says, to the Bahamas in March.

With direct imports now flooding the European market on an unprecedented scale, the problem of policing payment of mechanical royalties becomes almost insupportable.

Says Bob Montgomery, managing director of British Mechanical Copyright Protection Society, "Where product originating from North America is concerned, the statutory license does not cover external territories."

"There is no mechanism by which the Harry Fox Agency can license the export of records. All that happens is that, on an American album with a mechanical royalty of 27.5 cents is paid by the manufacturer. But that same album sold in the U.K. would yield a mechanical royalty of more than twice that sum."

Ronald Mow, manager of the special projects department of STERMA, the Dutch mechanical rights society, estimates that the volume of imports coming into Europe annually could be anything up to 100 million units. And I would be very surprised if mechanical royalties are paid on even one-third of that product.

The rights society is taking court action against some importers who have declined to pay mechanicals.

Home aping Survey

Continued from page 5

the prior 12 months, while the Hamilton study for the Copyright Tribunal came up with a 24% figure of 1,500 respondents older than 14.

Both studies also turn up prior documented evidence that the biggest tapers also were the biggest purchasers of LPs and pre-recorded tapes. In the NPMA RIAA study, 10% of the respondents were non-recorders, but LPs, singles and 8-tracks; four times as many buy pre-recorded cassettes, seven times as many buy blank cassettes.

In the Tribunal survey, of those who purchased two or more blank tapes in a month, 30% spent \$11 to \$20 on LPs or pre-recorded tapes, 26% spent \$21 to \$50 in an average month.

Only children who had taped music the prior year in surveyed households were questioned in the NPMA RIAA study. The age group 10-17 was the heaviest buyer of singles, with purchases of LPs and all types of tape slightly less than adult recorders.

Analysis of statistical presentation and projections cloud the Roper study, with vastly overestimated figures from projections of respondents on the total number of units bought. The Roper study, however, did not bearing little correlation to actual sales figures reported to RIAA in

and meantime is tracking down imported product in retail outlets and persuading the stores themselves to pay the mechanicals.

"The record companies are being two-faced over this question. When local managers of multinational companies here see their figures going down as a result of additional outlets, particularly a time of general recession."

Mow believes that the record companies and the copyright societies should get together to clean up the imports mess and prevent their use to the European Commission.

There has, in fact, been a move in that direction with the setting up of a joint committee by the International Federation of Phonogram and Videogram (IFPI) and the Bureau International des Sociétés de Droit d'Enregistrement et de Reproduction Mécanique to study the problem of parallel imports.

The committee had its first meeting in Munich Oct. 29, when it was agreed that the Italian group would look into the possibility of producing a special stamp for legitimate imports certifying that mechanicals have been paid. This system is used with considerable success in the U.K.

Says the IFPI's Ian Thomas, "There is no way at present by which legitimate licensed imports can be distinguished from illegal imports."

Mow of STERMA echoes this comment and adds that there is considerable concern among the flood of imports into Europe may be a considerable proportion of pirate and bootleg material. "A great deal of this product is being handled by agreement with the regular record trade, such as street market traders and this makes it extremely difficult to control," comments Mow.

1978. At the same time, no direct marketing figures were included, with this market representing at least \$600 million, or 120 million units at retail in 1979.

Projections of blank tape purchases by respondents also are totally out of whack with factory shipments reported by manufacturers for 1978, with no check for promotion purposes done by the Roper Organization.

"We relied on the client to provide all the sales figures," the company's Bud Roper replies. "We thought that no record of any kind had been done on the projections of figures from respondents were found to be overstated. Actual blank tape figures apparently were not documented, with no reference in the study."

This is the key factor in the study's conclusion that the potential loss to the recording industry is close to 14% of volume due to reported tape of borrowed albums or singles, rather than the 29% figure arrived at by deducting the total people "would have bought" from the total "did not tape" from the total respondents said they had purchased.

As a key example, projections of respondents indicated they bought 4 million tapes in 1978. But recorded tapes the prior 12 months when RIAA reported only 536.2 million.

(Continued on page 18)

Continued from page 8
traces and cases should be circumstantial to fit the dimensions of the track."

But all this time and effort can be easily swatted. Explained Moody: "Small acts want to go out with the same gear as the big acts, when they can't afford to take more than they can afford." Added Hatchcock: "Typically, 80% of the lack of record company subsidy [prior support]."

The "Laser Technology" panel focused on its growth in various fields. "The laser industry, has a long way to go," exclaimed Ivan Driver, president of Laser Images. "It's where the film industry was in 1905, before 'Birth Of A Nation' and 'The Great Train Robbery.'"

The film industry parallel was further explained by Bart Johnson of Laser Displays, who noted: "Early on, the main attraction of movies was the novelty of the medium itself, as it has been for us. But now, as happened in film, we're getting more involved in the content of what's presented, as well as improving graphic capability and techniques."

In the beginning, laser shows just were abstract," echoed Ron Hays, head of his own laser firm. "But now the focus is on form, story and content."

1st Intl Expo Talks Music

According to Driver, the next step will be combining laser with video and film. "They need software in the videodisk industry," he said. "There will be a flood of hardware a year or two from now, they'll have to accommodate."

But Driver cited a number of "stumbling blocks" to be overcome, including: anti-technology suspicions, fear of laser's harmful health effects and concern that it's neither cost nor energy efficient.

Bob Weiner of Weiner & Associates insisted that laser effects were

safe "used under the right conditions and with the right controls." He pointed out that in addition to the federal standards of the Bureau of Radiological Health, New York, Texas and Georgia have strongly-enforced state statutes.

Dick Sandhaus of Science Fiction who moderated the panel, said that a laser system in a small club would cost about \$120,000. He added he would discourage a club owner who wanted to get by spending much less on the grounds that it would be ineffectual as well as posing

a safety and liability hazard.

The use of lasers in other fields will have a beneficial effect on lasers in the entertainment field, according to Carl Southworth of Spectra Physics. "Laser company service departments have never been geared to making instant repairs," he said, "much less having a piece of equipment fixed by an 8 p.m. showtime. But the situation is improving with the expansion of laser in fields like medicine."

Laser was also discussed in the "Rock Tour" session, when Moody

of Sundance Lighting noted that "in two years laser has gone from being unregulated to being super-regulated. Blue Oyster Cult had to modify its use of laser every few months as Washington changed its requirements."

That panel, who keyed in on the need to establish a chain of liability to prevent legal calamities. Said Moody: "We include a liability clause [for theft and damage to our equipment in every contract. Even if it's not the act's fault, we have no relationship with the venue, promoter or hall, so we can't get the money out of them. We would have to sue the artist, the artist sue the promoter and the promoter sue the hall."

Moody added that his firm carries \$7 million of liability insurance. "And our contracts with artists have a blanket denial of liability for anything hanging in the air." In the "Safety Standards" panel, Tom Varley of Theatre Systems Inc. of Westfield, Mass. noted: "We try to make devices anti-proof, but nothing can ever be fool-proof because flesh are so ingenious. That's why it's important there be standardization whenever possible, because even if the design isn't perfect, if it's there everywhere, it will become familiar."

L.A. Ariola Dark, But Label's Alive In N.Y.

Continued from page 7

that Ariola Group chairman Monty Lucifner will be in New York Monday (17) to discuss the Ariola transfer.

An official release says the move "will provide closer liaison" between Ariola and Arista, which was acquired by the German conglomerate last July.

Both Lasker and Goldman acknowledge that Goldman will be involved in Ariola's move from the

West Coast in at least an interim capacity.

There has been persistent speculation that Ariola-America would be absorbed into the Ariola fold since Ariola was purchased from Columbia Pictures Industries, but observers of the international company's operation believe the parent firm wants to keep the Ariola identity apart from Ariola, much in the same way, Epic Records is separate from Columbia Records.

The Ariola-America artist roster will remain intact. This includes acts such as Ann Seward, Joan Chapter 8, Nic Flyte and Herman Brod.

The label was formed as a partner in July 1975 between Lasker, Howard Stark and Ariola of West Germany. Both Lasker and Stark came from ABU Records, as president and vice president respectively. They had left that firm in January 1975.

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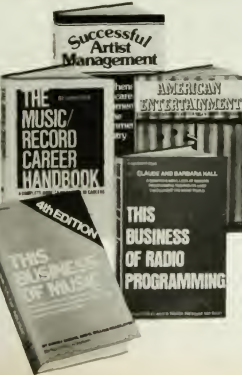
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Please register me for Billboard's International Disco Forum VII at the Century Plaza Hotel, February 11—14, 1980.

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AM Radio's Band Squeeze Arousing Protests

Continued from page 5

move of additional stations on the AM band will degenerate stations' signals by 2% to 3%," National Radio Broadcasters

Assoc. president Six Kaplan, whose NAB Broadcasting operates stations in Charlotte and Jacksonville, questions the effect on AM stereo of the shift from the current 10 kHz to 9

kHz. She charges that the government is trying to "railroad" 9 kHz and says, "I don't know how you can approve something without study." National Assn. of Broadcasters

executive vice president and general manager John Summers is among those who charge the FCC with failure to make an adequate study. But he says his organization is neither

for nor against the move to 9 kHz. William Lerner, general manager of WLLH-AM/WSSH-FM Lowell, Mass., chairman of NAB's radio committee, also charges that it was "not enlightened of the FCC to move without knowing the implications."

Bob Foosaner of the FCC's general counsel's office and chief of the commission's AM Channel Space Task Force, defends his committee study of the situation.

The task force compiled comments on 9 kHz that have been filed with the FCC since the body solicited such comments in October. And Foosaner says his task force also did an independent study, but he complains that he did not get cooperation from some stations that have been asked to conduct tests.

The lack of firm opposition from broadcasters is interesting since it is estimated the tighter spacing on the dial could add 1,400 stations to the airwaves and could cost stations as much as \$200,000 in converting to the new channel assignments. But Foosaner says the average conversion cost \$150 when Australia changed to 9 kHz last year.

The FCC vote, taken in a closed meeting Wednesday (12), will probably be the first step in a position to be developed by the State Dept. and presented at a Western Hemisphere meeting of broadcasters in Buenos Aires in March.

The tighter spacing requires international consideration because it would affect broadcasting in U.S. neighboring countries. It has been indicated that Canada will oppose the tighter spacing.

Slave R&B Act

Continued from page 37

sible to channel everything we're into through Slave. Eventually we're going to have to have outlets for the guys who are into different kinds of music."

To this end, Washington notes that vocalist Curt Jones will have an LP in February on Sabot, while album projects are also on the boards for vocalist Starlena Young and Washington himself.

Jones, Young and drummer Steve Arrington were recently added to the group's vocal section (for records and tour dates, though they are not officially members of the group, per Washington).

The introduction of Young into the group's vocal sound two years ago reflects the increasing tendency of male standup groups to try to expand their demographic appeal by adding a female member. Tower of Power and Al Hudson's One Way unit are other acts in the r&b field which have done this, as have Shalamar and Creme d'Cocoa in the disco arena.

Slave has near-total control over its music and career. It produces, writes and arranges the tunes on its LPs, does some engineering, and has even managed itself for the past year, since parting ways with Jeff Dixon, former program director of r&b powerhouse WJMR-AM in Newark. The group is assisted in management chores by Cecil Banks, its attorney.

Davis Hosts 5th

NEW YORK—Mac Davis hosts his fifth Christmas television special on NBC Monday (24) with guest stars Kenny Rogers and Dolly Parton. Highlights of the show include Davis and Rogers in a medley of Buddy Holly and Sam Cooke songs and Davis and Parton in a medley of love songs from the '60s.

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- ☆ MONEY, The Flying Lizards, Virgin 67003, (Atlantic)
- ☆ FOOL IN THE RAIN, Led Zeppelin,
Swan Song 71003, (Atlantic)
- ☆ WORKING MY WAY BACK TO YOU, Spinners,
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| | | Title - Artist | | Publisher - Label & Number (Distributing Label) | |
|-----------|-----------|----------------|-----------|---|-----------|
| 42 | 39 | 42 | 39 | 42 | 39 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 45 | 2 | 45 | 2 | 45 | 2 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 43 | 6 | 43 | 6 | 43 | 6 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 24 | 14 | 24 | 14 | 24 | 14 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 10 | 10 | 10 | 10 | 10 | 10 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 39 | 39 | 39 | 39 | 39 | 39 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 44 | 6 | 44 | 6 | 44 | 6 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 41 | 11 | 41 | 11 | 41 | 11 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 46 | 5 | 46 | 5 | 46 | 5 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 47 | 7 | 47 | 7 | 47 | 7 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 48 | 6 | 48 | 6 | 48 | 6 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 49 | 6 | 49 | 6 | 49 | 6 |
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| 40 | 7 | 40 | 7 | 40 | 7 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 42 | 15 | 42 | 15 | 42 | 15 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 56 | 4 | 56 | 4 | 56 | 4 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 54 | 7 | 54 | 7 | 54 | 7 |
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| 50 | 18 | 50 | 18 | 50 | 18 |
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| 52 | 12 | 52 | 12 | 52 | 12 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 59 | 5 | 59 | 5 | 59 | 5 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 64 | 5 | 64 | 5 | 64 | 5 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 61 | 3 | 61 | 3 | 61 | 3 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 62 | 3 | 62 | 3 | 62 | 3 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 57 | 8 | 57 | 8 | 57 | 8 |
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| NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY |
| 69 | 3 | 69 | 3 | 69 | 3 |
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| 68 | 4 | 68 | 4 | 68 | 4 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 71 | 3 | 71 | 3 | 71 | 3 |
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| 70 | 5 | 70 | 5 | 70 | 5 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| 72 | 3 | 72 | 3 | 72 | 3 |
| ★ | ★ | ★ | ★ | ★ | ★ |
| NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY |
| 75 | 2 | 75 | 2 | 75 | 2 |
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| NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY | NEW ENTRY |
| 78 | 2 | 78 | 2 | 78 | 2 |
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| | 19 | 36 | 52 | 68 | 84 | 100 | 116 | 132 | 148 | 164 | 180 | 196 | 212 | 228 | 244 | 260 | 276 | 292 | 308 | 324 | 340 | 356 | 372 | 388 | 404 | 420 | 436 | 452 | 468 | 484 | 500 | 516 | 532 | 548 | 564 | 580 | 596 | 612 | 628 | 644 | 660 | 676 | 692 | 708 | 724 | 740 | 756 | 772 | 788 | 804 | 820 | 836 | 852 | 868 | 884 | 900 | 916 | 932 | 948 | 964 | 980 | 996 | 1012 | 1028 | 1044 | 1060 | 1076 | 1092 | 1108 | 1124 | 1140 | 1156 | 1172 | 1188 | 1204 | 1220 | 1236 | 1252 | 1268 | 1284 | 1300 | 1316 | 1332 | 1348 | 1364 | 1380 | 1396 | 1412 | 1428 | 1444 | 1460 | 1476 | 1492 | 1508 | 1524 | 1540 | 1556 | 1572 | 1588 | 1604 | 1620 | 1636 | 1652 | 1668 | 1684 | 1700 | 1716 | 1732 | 1748 | 1764 | 1780 | 1796 | 1812 | 1828 | 1844 | 1860 | 1876 | 1892 | 1908 | 1924 | 1940 | 1956 | 1972 | 1988 | 2004 | 2020 | 2036 | 2052 | 2068 | 2084 | 2100 | 2116 | 2132 | 2148 | 2164 | 2180 | 2196 | 2212 | 2228 | 2244 | 2260 | 2276 | 2292 | 2308 | 2324 | 2340 | 2356 | 2372 | 2388 | 2404 | 2420 | 2436 | 2452 | 2468 | 2484 | 2500 | 2516 | 2532 | 2548 | 2564 | 2580 | 2596 | 2612 | 2628 | 2644 | 2660 | 2676 | 2692 | 2708 | 2724 | 2740 | 2756 | 2772 | 2788 | 2804 | 2820 | 2836 | 2852 | 2868 | 2884 | 2900 | 2916 | 2932 | 2948 | 2964 | 2980 | 2996 | 3012 | 3028 | 3044 | 3060 | 3076 | 3092 | 3108 | 3124 | 3140 | 3156 | 3172 | 3188 | 3204 | 3220 | 3236 | 3252 | 3268 | 3284 | 3300 | 3316 | 3332 | 3348 | 3364 | 3380 | 3396 | 3412 | 3428 | 3444 | 3460 | 3476 | 3492 | 3508 | 3524 | 3540 | 3556 | 3572 | 3588 | 3604 | 3620 | 3636 | 3652 | 3668 | 3684 | 3700 | 3716 | 3732 | 3748 | 3764 | 3780 | 3796 | 3812 | 3828 | 3844 | 3860 | 3876 | 3892 | 3908 | 3924 | 3940 | 3956 | 3972 | 3988 | 4004 | 4020 | 4036 | 4052 | 4068 | 4084 | 4100 | 4116 | 4132 | 4148 | 4164 | 4180 | 4196 | 4212 | 4228 | 4244 | 4260 | 4276 | 4292 | 4308 | 4324 | 4340 | 4356 | 4372 | 4388 | 4404 | 4420 | 4436 | 4452 | 4468 | 4484 | 4500 | 4516 | 4532 | 4548 | 4564 | 4580 | 4596 | 4612 | 4628 | 4644 | 4660 | 4676 | 4692 | 4708 | 4724 | 4740 | 4756 | 4772 | 4788 | 4804 | 4820 | 4836 | 4852 | 4868 | 4884 | 4900 | 4916 | 4932 | 4948 | 4964 | 4980 | 4996 | 5012 | 5028 | 5044 | 5060 | 5076 | 5092 | 5108 | 5124 | 5140 | 5156 | 5172 | 5188 | 5204 | 5220 | 5236 | 5252 | 5268 | 5284 | 5300 | 5316 | 5332 | 5348 | 5364 | 5380 | 5396 | 5412 | 5428 | 5444 | 5460 | 5476 | 5492 | 5508 | 5524 | 5540 | 5556 | 5572 | 5588 | 5604 | 5620 | 5636 | 5652 | 5668 | 5684 | 5700 | 5716 | 5732 | 5748 | 5764 | 5780 | 5796 | 5812 | 5828 | 5844 | 5860 | 5876 | 5892 | 5908 | 5924 | 5940 | 5956 | 5972 | 5988 | 6004 | 6020 | 6036 | 6052 | 6068 | 6084 | 6100 | 6116 | 6132 | 6148 | 6164 | 6180 | 6196 | 6212 | 6228 | 6244 | 6260 | 6276 | 6292 | 6308 | 6324 | 6340 | 6356 | 6372 | 6388 | 6404 | 6420 | 6436 | 6452 | 6468 | 6484 | 6500 | 6516 | 6532 | 6548 | 6564 | 6580 | 6596 | 6612 | 6628 | 6644 | 6660 | 6676 | 6692 | 6708 | 6724 | 6740 | 6756 | 6772 | 6788 | 6804 | 6820 | 6836 | 6852 | 6868 | 6884 | 6900 | 6916 | 6932 | 6948 | 6964 | 6980 | 6996 | 7012 | 7028 | 7044 | 7060 | 7076 | 7092 | 7108 | 7124 | 7140 | 7156 | 7172 | 7188 | 7204 | 7220 | 7236 | 7252 | 7268 | 7284 | 7300 | 7316 | 7332 | 7348 | 7364 | 7380 | 7396 | 7412 | 7428 | 7444 | 7460 | 7476 | 7492 | 7508 | 7524 | 7540 | 7556 | 7572 | 7588 | 7604 | 7620 | 7636 | 7652 | 7668 | 7684 | 7700 | 7716 | 7732 | 7748 | 7764 | 7780 | 7796 | 7812 | 7828 | 7844 | 7860 | 7876 | 7892 | 7908 | 7924 | 7940 | 7956 | 7972 | 7988 | 8004 | 8020 | 8036 | 8052 | 8068 | 8084 | 8100 | 8116 | 8132 | 8148 | 8164 | 8180 | 8196 | 8212 | 8228 | 8244 | 8260 | 8276 | 8292 | 8308 | 8324 | 8340 | 8356 | 8372 | 8388 | 8404 | 8420 | 8436 | 8452 | 8468 | 8484 | 8500 | 8516 | 8532 | 8548 | 8564 | 8580 | 8596 | 8612 | 8628 | 8644 | 8660 | 8676 | 8692 | 8708 | 8724 | 8740 | 8756 | 8772 | 8788 | 8804 | 8820 | 8836 | 8852 | 8868 | 8884 | 8900 | 8916 | 8932 | 8948 | 8964 | 8980 | 8996 | 9012 | 9028 | 9044 | 9060 | 9076 | 9092 | 9108 | 9124 | 9140 | 9156 | 9172 | 9188 | 9204 | 9220 | 9236 | 9252 | 9268 | 9284 | 9300 | 9316 | 9332 | 9348 | 9364 | 9380 | 9396 | 9412 | 9428 | 9444 | 9460 | 9476 | 9492 | 9508 | 9524 | 9540 | 9556 | 9572 | 9588 | 9604 | 9620 | 9636 | 9652 | 9668 | 9684 | 9700 | 9716 | 9732 | 9748 | 9764 | 9780 | 9796 | 9812 | 9828 | 9844 | 9860 | 9876 | 9892 | 9908 | 9924 | 9940 | 9956 | 9972 | 9988 | 10004 | 10020 | 10036 | 10052 | 10068 | 10084 | 10100 | 10116 | 10132 | 10148 | 10164 | 10180 | 10196 | 10212 | 10228 | 10244 | 10260 | 10276 | 10292 | 10308 | 10324 | 10340 | 10356 | 10372 | 10388 | 10404 | 10420 | 10436 | 10452 | 10468 | 10484 | 10500 | 10516 | 10532 | 10548 | 10564 | 10580 | 10596 | 10612 | 10628 | 10644 | 10660 | 10676 | 10692 | 10708 | 10724 | 10740 | 10756 | 10772 | 10788 | 10804 | 10820 | 10836 | 10852 | 10868 | 10884 | 10900 | 10916 | 10932 | 10948 | 10964 | 10980 | 10996 | 11012 | 11028 | 11044 | 11060 | 11076 | 11092 | 11108 | 11124 | 11140 | 11156 | 11172 | 11188 | 11204 | 11220 | 11236 | 11252 | 11268 | 11284 | 11300 | 11316 | 11332 | 11348 | 11364 | 11380 | 11396 | 11412 | 11428 | 11444 | 11460 | 11476 | 11492 | 11508 | 11524 | 11540 | 11556 | 11572 | 11588 | 11604 | 11620 | 11636 | 11652 | 11668 | 11684 | 11700 | 11716 | 11732 | 11748 | 11764 | 11780 | 11796 | 11812 | 11828 | 11844 | 11860 | 11876 | 11892 | 11908 | 11924 | 11940 | 11956 | 11972 | 11988 | 12004 | 12020 | 12036 | 12052 | 12068 | 12084 | 12100 | 12116 | 12132 | 12148 | 12164 | 12180 | 12196 | 12212 | 12228 | 12244 | 12260 | 12276 | 12292 | 12308 | 12324 | 12340 | 12356 | 12372 | 12388 | 12404 | 12420 | 12436 | 12452 | 12468 | 12484 | 12500 | 12516 | 12532 | 12548 | 12564 | 12580 | 12596 | 12612 | 12628 | 12644 | 12660 | 12676 | 12692 | 12708 | 12724 | 12740 | 12756 | 12772 | 12788 | 12804 | 12820 | 12836 | 12852 | 12868 | 12884 | 12900 | 12916 | 12932 | 12948 | 12964 | 12980 | 12996 | 13012 | 13028 | 13044 | 13060 | 13076 | 13092 | 13108 | 13124 | 13140 | 13156 | 13172 | 13188 | 13204 | 13220 | 13236 | 13252 | 13268 | 13284 | 13300 | 13316 | 13332 | 13348 | 13364 | 13380 | 13396 | 13412 | 13428 | 13444 | 13460 | 13476 | 13492 | 13508 | 13524 | 13540 | 13556 | 13572 | 13588 | 13604 | 13620 | 13636 | 13652 | 13668 | 13684 | 13700 | 13716 | 13732 | 13748 | 13764 | 13780 | 13796 | 13812 | 13828 | 13844 | 13860 | 13876 | 13892 | 13908 | 13924 | 13940 | 13956 | 13972 | 13988 | 14004 | 14020 | 14036 | 14052 | 14068 | 14084 | 14100 | 14116 | 14132 | 14148 | 14164 | 14180 | 14196 | 14212 | 14228 | 14244 | 14260 | 14276 | 14292 | 14308 | 14324 | 14340 | 14356 | 14372 | 14388 | 14404 | 14420 | 14436 | 14452 | 14468 | 14484 | 14500 | 14516 | 14532 | 14548 | 14564 | 14580 | 14596 | 14612 | 14628 | 14644 | 14660 | 14676 | 14692 | 14708 | 14724 | 14740 | 14756 | 14772 | 14788 | 14804 | 14820 | 14836 | 14852 | 14868 | 14884 | 14900 | 14916 | 14932 | 14948 | 14964 | 14980 | 14996 | 15012 | 15028 | 15044 | 15060 | 15076 | 15092 | 15108 | 15124 | 15140 | 15156 | 15172 | 15188 | 15204 | 15220 | 15236 | 15252 | 15268 | 15284 | 15300 | 15316 | 15332 | 15348 | 15364 | 15380 | 15396 | 15412 | 15428 | 15444 | 15460 | 15476 | 15492 | 15508 | 15524 | 15540 | 15556 | 15572 | 15588 | 15604 | 15620 | 15636 | 15652 | 15668 | 15684 | 15700 | 15716 | 15732 | 15748 | 15764 | 15780 | 15796 | 15812 | 15828 | 15844 | 15860 | 15876 | 15892 | 15908 | 15924 | 15940 | 15956 | 15972 | 15988 | 16004 | 16020 | 16036 | 16052 | 16068 | 16084 | 16100 | 16116 | 16132 | 16148 | 16164 | 16180 | 16196 | 16212 | 16228 | 16244 | 16260 | 16276 | 16292 | 16308 | 16324 | 16340 | 16356 | 16372 | 16388 | 16404 | 16420 | 16436 | 16452 | 16468 | 16484 | 16500 | 16516 | 16532 | 16548 | 16564 | 16580 | 16596 | 16612 | 16628 | 16644 | 16660 | 16676 | 16692 | 16708 | 16724 | 16740 | 16756 | 16772 | 16788 | 16804 | 16820 | 16836 | 16852 | 16868 | 16884 | 16900 | 16916 | 16932 | 16948 | 16964 | 16980 | 16996 | 17012 | 17028 | 17044 | 17060 | 17076 | 17092 | 17108 | 17124 | 17140 | 17156 | 17172 | 17188 | 17204 | 17220 | 17236 | 17252 | 17268 | 17284 | 17300 | 17316 | 17332 | 17348 | 17364 | 17380 | 17396 | 17412 | 17428 | 17444 | 17460 | 17476 | 17492 | 17508 | 17524 | 17540 | 17556 | 17572 | 17588 | 17604 | 17620 | 17636 | 17652 | 17668 | 17684 | 17700 | 17716 | 17732 | 17748 | 17764 | 17780 | 17796 | 17812 | 17828 | 17844 | 17860 | 17876 | 17892 | 17908 | 17924 | 17940 | 17956 | 17972 | 17988 | 18004 | 18020 | 18036 | 18052 | 18068 | 18084 | 18100 | 18116 | 18132 | 18148 | 18164 | 18180 | 18196 | 18212 | 18228 | 18244 | 18260 | 18276 | 18292 | 18308 | 18324 | 18340 | 18356 | 18372 | 18388 | 18404 | 18420 | 18436 | 18452 | 18468 | 18484 | 18500 | 18516 | 18532 | 18548 | 18564 | 18580 | 18596 | 18612 | 18628 | 18644 | 18660 | 18676 | 18692 | 18708 | 18724 | 18740 | 18756 | 18772 | 18788 | 18804 | 18820 | 18836 | 18852 | 18868 | 18884 | 18900 | 18916 | 18932 | 18948 | 18964 | 18980 | 18996 | 19012 | 19028 | 19044 | 19060 | 19076 | 19092 | 19108 | 19124 | 19140 | 19156 | 19172 | 19188 | 19204 | 19220 | 19236 | 19252 | 19268 | 19284 | 19300 | 19316 | 19332 | 19348 | 19364 | 19380 | 19396 | 19412 | 19428 | 19444 | 19460 | 19476 | 19492 | 19508 | 19524 | 19540 | 19556 | 19572 | 19588 | 19604 | 19620 | 19636 | 19652 | 19668 | 19684 | 19700 | 19716 | 19732 | 19748 | 19764 | 19780 | 19796 | 19812 | 19828 | 19844 | 19860 | 19876 | 19892 | 19908 | 19924 | 19940 | 19956 | 19972 | 19988 | 20004 | 20020 | 20036 | 20052 | 20068 | 20084 | 20100 | 20116 | 20132 | 20148 | 20164 | 20180 | 20196 | 20212 | 20228 | 20244 | 20260 | 20276 | 20292 | 20308 | 20324 | 20340 | 20356 | 20372 | 20388 | 20404 | 20420 | 20436 | 20452 | 20468 | 20484 | 20500 | 20516 | 20532 | 20548 | 20564 | 20580 | 20596 | 20612 | 20628 | 20644 | 20660 | 20676 | 20692 | 20708 | 20724 | 20740 | 20756 | 20772 | 20788 | 20804 | 20820 | 20836 | 20852 | 20868 | 20884 | 20900 | 20916 |
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STAR PERFORMERS: Stars are awarded on the 100 chart based on the following upward movement: 11-20 Strong increase in sales; 21-30 Upward movement of a position; 31-40 Upward movement of 2 positions; 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, result in a product which would normally move up a star. In such cases, products will be awarded a star without the required upward movement noted above. ▲ Recording Industry Assn. Of America seal of certification for "million seller" (Seal indicated by gutter) ▲ Recording Industry Assn. Of America seal of certification as "two million seller" (Seal indicated by triangle).

* Music supplies are confined to piano/real sheet music and do not purport to represent music publications distribution. ABP = April Blackwood Pub, ALP = Alfred Publishing, ALM = Almo Publications, AR = Acuff-Rose, B.M. = Belwin Mills
 B.B. = Big Bold, B.T. = Big Three Pub, B.P. = Bradley Pub, CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub, CPP = Columbia Pictures Pub, FMC = Frank Music Corp, HAN = Hansen Pub, IMM = Ivan Magall Music, MCA = MCA Music
 MSP = Peer Southern Pub, FLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee) ASCAP (The Modern Line)
ASCAP

[illegible]



IT WAS A VERY GOOD YEAR.

THANKS TO ALL THE ARTISTS AND
WRITERS WHO MADE IT POSSIBLE!

A LMO **I** RVING **R** ONDOR

WHAT'S IN A NAME?

If the name is
BONNIE POINTER,
it's the best material,
the strongest vocals,
the high technology
of digital mastering
and hit singles
all together in
one hit album.

Again.



Bonnie Pointer

A name that speaks for itself.

M7-929R1

On Motown Records & Tapes

Includes "I Can't Help Myself (Sugar Pie, Honey Bunch)"

Produced by Jeffrey Bowen

M-1478F



® MCA RECORDS

WE'RE NUMBER 1



RUPERT HOLMES
"Escape" (The Pina Colada Song)

INF 50,035

Produced by Rupert Holmes and Jim Boyer for The Holmes Line of Records



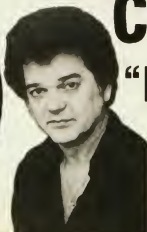
Rufus & Chaka

"Do You Love
What You Feel"

MCA-41131



Produced by Quincy Jones for Quincy Jones, Inc.



CONWAY TWITTY
"Happy Birthday Darlin'"

MCA-41135

B/W "Heavy Tears"

Produced by Conway Twitty & David Barnes for Twitty Bird Productions, Inc.

All Hot On® MCA RECORDS

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TOP LPs & TAPE

1999

| | | | | | | | | | |
|----|-----|-----|---------------|-----|-----|-----------------|-----|-------------|-----|
| AC | 99 | 160 | Tom Cruise | 30 | 199 | Brad Pitt | 138 | The Imprint | 127 |
| AD | 100 | 160 | Cher | 116 | 100 | Michael Jackson | 138 | 11.22 Love | 127 |
| AE | 101 | 160 | John Travolta | 116 | 100 | John Travolta | 138 | 11.22 Love | 127 |
| AH | 102 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AI | 103 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AK | 104 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AL | 105 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AM | 106 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AN | 107 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AO | 108 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AP | 109 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AQ | 110 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AR | 111 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AS | 112 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AT | 113 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AV | 114 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AW | 115 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AX | 116 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AY | 117 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| AZ | 118 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BA | 119 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BB | 120 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BC | 121 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BD | 122 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BE | 123 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BF | 124 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BG | 125 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BH | 126 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BI | 127 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BJ | 128 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BK | 129 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BL | 130 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BM | 131 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BN | 132 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BO | 133 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BP | 134 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BQ | 135 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BR | 136 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BS | 137 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BT | 138 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BV | 139 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BW | 140 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BX | 141 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BY | 142 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| BZ | 143 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CA | 144 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CB | 145 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CC | 146 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CD | 147 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CE | 148 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CF | 149 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CG | 150 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CH | 151 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CI | 152 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CJ | 153 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CK | 154 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CL | 155 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CM | 156 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CN | 157 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CO | 158 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CP | 159 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CQ | 160 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CR | 161 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CS | 162 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CT | 163 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CU | 164 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CV | 165 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CW | 166 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CX | 167 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CY | 168 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| CZ | 169 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DA | 170 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DB | 171 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DC | 172 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DD | 173 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DE | 174 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DF | 175 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DG | 176 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DH | 177 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DI | 178 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DJ | 179 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DK | 180 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DL | 181 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DM | 182 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DN | 183 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DO | 184 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DP | 185 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DQ | 186 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DR | 187 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DS | 188 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DT | 189 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DU | 190 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DV | 191 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DW | 192 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DX | 193 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DY | 194 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| DZ | 195 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EA | 196 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EB | 197 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EC | 198 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| ED | 199 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EE | 200 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EF | 201 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EG | 202 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EH | 203 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EI | 204 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EJ | 205 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EK | 206 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EL | 207 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EM | 208 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EN | 209 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EO | 210 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EP | 211 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EQ | 212 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| ER | 213 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| ES | 214 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| ET | 215 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EU | 216 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EV | 217 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EW | 218 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EX | 219 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EY | 220 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| EZ | 221 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FA | 222 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FB | 223 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FC | 224 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FD | 225 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FE | 226 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FF | 227 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FG | 228 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FH | 229 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FI | 230 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FJ | 231 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FK | 232 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FL | 233 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FM | 234 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FN | 235 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FO | 236 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FP | 237 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FQ | 238 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FR | 239 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FS | 240 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FT | 241 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FU | 242 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FV | 243 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FW | 244 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FX | 245 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FY | 246 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| FZ | 247 | 160 | David Byrne | 143 | 100 | David Byrne | 138 | 11.22 Love | 127 |
| GA | 248 | 1 | | | | | | | |

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

C'right Agreement By China, U.S.

Continued from page 3

soon develop copyright laws protecting their own work.

Signed by former Secretary of Commerce Juanita Kreps in Canton in July, the U.S./China agreement requires the joint approval of Congress and the president's signature before taking effect.

The agreement is now before the Senate Finance Committee and the House Ways and Means Committee and is expected to be voted out of these committees for floor action soon after Congress reconvenes from its holiday recess.

Article 6 of the U.S./China trade agreement grants copyright protection in paragraph five which reads: "Both contracting parties agree that each party shall take appropriate measures, under its laws and regulations, and with due regard to international practice, to insure to legal or natural persons of the other party, protection of copyright equivalent to copyright protection correspondingly accorded by the other party."

The wording of this article commits both nations to extend to each other the highest levels of copyright protection available under the Universal Copyright Convention and the Berne Convention. The new agreement "lays the legal basis for normal commercial relations" between the U.S. and China, says Townsend Hoopes, president of the Association of American Publishers. Hoopes' group sent representatives to China earlier this year to ex-

plore possibilities for marketing U.S. publications in the People's Republic.

Harvey Winter, director of the office of business practices in the Bureau of Economic and Social Affairs of the State Dept., expects that there will be informal discussions between the two governments in Peking this spring to map out strategies for the implementation of the new trade agreement.

Soul Sauce

Continued from page 36

favor of the stage without realizing that this area can be just as rewarding as performing.

"I am arranging to go into schools with workshops dealing with every facet of the business, including ad packaging, how to handle money and contracts," Daniels says he is talking to experts in different fields

and lining up speakers for the workshops.

Daniels' new venture will not only help local teens, but he admits "I get continued and additional support for my record shop from the community and some future executives for my operation."

It seems that after all the speculation surrounding the original Temptations referring to record for Philadelphia International Records, it may soon be announced that the idea has been abandoned.

Closeup

PINK FLOYD—The Wall, CBS 36/38. Produced by Dave Gilmore, Bob Ezrin, Roger Waters.

"The Wall" is an elaborately constructed film production piece that incredibly excites the ears with its irreducible parables of sound woven into the frame of the text. The quartet's performance has a stately quality about it too, with guitarist Dave Gilmore checking the old dominance of bassist Roger Waters.

"Is There Anybody Out There" and "Nobody Home" are typically hypnotic Floyd songs which explore themes they have introduced on earlier works. Both talk of alienation and plead the case for a better world. "Rise" rises out of a shouting skirmish on the left and right channels, a song dedicated to Vera Lynn and connected to the choral chant of "Bring The Boys Back Home." More audio effects and "Comforta-



Pink Floyd: Loud and energizing.

The first side opens with "In The Flesh," a heavy metal fandango that crashes to its end with what sounds like a squadron of bombers screaming across the speakers. It is also the most obvious first choice for a single.

"The Thin Ice" follows, an oppressive lyric juxtaposed with a buoyant piano melody and '50s vocal refrain: "The Happiest Days Of Our Lives" and "Another Brick In The Wall (Part I)" segue together and highlight the versatility of the four core members as soloists.

"Mother" closes this side, a number that is not unlike a folk protest song with acoustic guitar and vocals. The lyric is something else. "Mother do you think they will drop the bomb? Mother do you think they will like this song?" It is not unlike the first lines of Camus' "Outsider."

Gilmore's "Goodbye Blue Skies" is a remembrance of an air raid, couched in a pretty acoustic guitar melody with the sound of birds twittering at the beginning. Following are "One Of My Tunes" and "Don't Leave Now," both penned by Waters. These are tracks to crank up and sound on, once both are intrinsically instrumental jams.

Audio effects such as a crackly snip of an overseas operator chat on the line are bountiful, as well for the listener with headphones. An abridged "Another Brick In The Wall" leads to the less than a minute-long "Goodbye Crazy World."

Numb" is developed a track that a miniature masterpiece in terms of arrangement, production and performance.

A Beach Boys influence is obvious on "The Show Must Go On." "In The Flesh" is introduced, but this time with a caustic lyric that slams away at common prejudices.

Gilmore and Waters get co-credits on the feisty rocker, "Rise Like Hell." A prison scene is the setting for "Waiting For The Worms." It is not up to par with other material, however, and quickly evolves into the double album's center piece.

"The Trial," co-authored by Waters and coproducer Bob Ezrin, is beautifully illustrated with effects such as a cell door creaking open, the sounds of footsteps marching to the court house and the rattle inside. Arranged as a light opera piece, the judge, prosecutor, defendant and jury all sing their parts and a full orchestra, including brass, is employed for a grandiose finale.

Following the judgment being handed down, an explosion is heard, shortly followed by the epilogue titled "Outside The Wall."

The album is weighty and is bound to fascinate audio and Floyd buffs, but the plot is hard to follow, and far less pleasurable for Vietnam veterans. All in all though, a personal work with more than a few dashes of upright enthusiasm in the tracks. DAVID FARRELL



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IMPORT EXPORT

Warner Acquires 'Roadie' Soundtrack

LOS ANGELES—Warner Bros. has obtained exclusive soundtrack rights to the United Artists film "Roadie" Steve Wax, former president of Elektra/Asylum, is the executive producer of the album, his first project under his new Steve Wax Enterprises banner, in conjunction with Shep Gordon's Alive Enterprises.

The soundtrack will include cuts by Alice Cooper, Blondie and Meat Loaf, as well as performances and original recordings by Slyx, Hank Williams Jr., Roy Orbison and other acts to be announced. Bones-Hove is musical director.

Dallas RCA Move

DALLAS—RCA Records' Dallas branch has moved to new offices. The address is RCA, 4232 Spring Valley Rd., Dallas 75234. Telephone (214) 661-3739.

"Roadie" stars Meat Loaf and Art Carney. Also featured in the musical comedy are Alice Cooper and Blondie who portray themselves in live concert footage.

Odyssey Liabilities

Continued from page 14
1986, \$1,543; Kanechek, Hawaii, April 1984, \$1,300; Bone, Jan. 1982, \$2,650; Ogden, Utah, March 1982, \$1,080; Pocatello, Aug. 1981, \$550. Provo, Aug. 1987, \$1,300, Salt Lake City, Dec. 1980, \$2,083, Albuquerque, June 1982, \$600, Las Cruces, N.M., Oct. 1982, \$711; Las Vegas, Nev., July 1984, \$5,050; Reno, Aug. 1980, \$2,400; Corvallis, Ore., Jan. 1987, \$1,800; Eugene, Ore., 1982, \$1,500; Salem, Jan. Dec. 1983, \$1,920; Spokane, Wash., Sept. 1982, \$2,400; Yakima, Wash., Nov. 1979, \$500; and Pacific Ave., Santa Cruz, Dec. 1981, \$1,740.

Births

Daughter, Laura, to Sandy and Jeff Lewis in Los Angeles Dec. 7. Father is lead singer, producer and composer with Electric Light Orchestra.

Daughter, Dana Anne, to Lynn and Rick Kudofa Nov. 29. Father is branch manager of CBS Records in Cleveland-Pittsburgh.

Daughter, Joanna Rachel, to Stephanie and Jeff Ross Nov. 19 in Champaign, Ill. Father is manager of MCA group Screams.

Son, William Jr., to Gayle and William Elson in New York last month. Father is vice president, American Talent International.

Deaths

Charlie Cerasia, 49, sales vice president of ANR Recording Services, Dec. 11 at his home in Edison, N.J., of a heart attack. He had more than 20 years in the music industry, 15 managing Abbey Records and Premier Albums. He is survived by his widow, Susan, and daughters Lisa and Robin.

Bertha Keyser Bergman, 66, advocate corporate secretary of the Record Bar retail store chain, following surgery in Durham, N.C. Dec. 11. Survivors include her husband, Harry, chairman of the Record Bar store, son, Barrie, president; daughter, Mrs. Lisa Golden, secretary, and brother, Paul Keyser, prominent Florida retailer.

Helen Pine, 68, Dec. 6 in Los Angeles of cancer. She worked at Longin Records, 1949-1953 in publicity, then joined MCA Records, Los Angeles and New York, where she worked with Jerry Schoenbaum. Later, she returned to L.A., toiled with Dunhill Records, then ABC Records, and more recently, was an international publicity executive with MCA Records. She is survived by two sons, Robbie and Dan, the latter a publicist at Casablanca Records.

Leonard Smith, 63, founder and president of Bee Gee Records & Tape Distributors, Albany, N.Y., in Miami Beach Dec. 13. Smith began as a Capitol salesman and then founded Leslie Distributions. Then came Bee

Gee, which racks throughout the Northeast and operates 15 retail stores. He is survived by his widow, Lenore, secretary treasurer of the firm; a son, Lawrence, executive vice

president of Bee Gee; and a daughter, Leslie Beltrani.

Hilo Hattie, 78, renowned Hawaiian singer and dancer who be-

came prominent in the 1950s with Harry Owens' dance band on West Coast television and who recorded many songs for various labels, of cancer in Honolulu Dec. 12. She ap-

peared in several motion pictures and popularized the songs "Hilo Hilo" and "The Crooked Mayor Of Kauanakah" before she retired professionally in 1969.

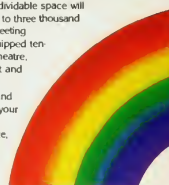


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NBC-TV Signs Pink Lady Duo

LOS ANGELES—NBC-TV chief Fred Silverman is getting fast action from Pink Lady, the twosome from Tokyo who have sold more records in Japan than any other act of the late 1970s.

Silverman has contracted with Pink Lady's U.S. manager, Paul Drew, for exclusive television rights to the two beautiful young women, who spent all last week in Burbank taping a program which will be telecast in one of two ways.

Silverman will either give Pink Lady its own weekly show starting in February, in prime time, or beam the duo's efforts as a one-hour special. The special would be the first of several to be produced in 1980, Drew reports.

"The fee the girls are getting," Drew adds, "is the highest ever paid an unknown imported act."

Drew also is active this month preparing his forthcoming record label, Zephyr, which will debut in 1980 with Atlantic Records as distributor.

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